ghost in the shell

Screenplay by William Wheeler

Adapted from "Ghost in the Shell" by Shirow Masamune

Arad Productions
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SOUND: A desperate GASP, like that of an infant drawing its first breath...

INT. BEALE AIR FORCE BASE - SPECIAL SITE - 2049 - DAY

ANYA GRACE (20's, coltish) blinks awake with a start. Bright PAIN greets her to consciousness. Struggling to move, she manages only to wiggle her fingers.

She lies strapped to a sloped gurney. Her hair is closely chopped and her skin has an odd glow.

A TRACTION ENCLOSURE holds Anya's nude torso. Disoriented and immobile, she gazes at her surroundings.

TITLE: MAY 9TH, 2049

A FULL MOON is visible outside the windows of this bio-mimetics studio. Around her, Anya sees freezers and physical therapy equipment.

There is other hardware in the room: an array of sterilized bio-printers, atomically precise nano-fabrication machines, and small pin-laser lathes.

Holographic displays flash health metrics in the air above Anya's bed. Heart rate, oxygen levels, yes, but also "diode logic functioning" and "inductive capacitance".

A grouping of thick FIBER-OPTIC CABLES snake up the side of Anya's gurney. Anya reaches her HAND down toward them. Her fingers stretch... inch by inch ...to touch the cables.

Then suddenly she REMEMBERS...

FLASH TO: ...a reddish EXPLOSION, metal shards falling through the air...

Anya's eyes widen as the images overwhelm her...

FLASH TO: ...a TRAFFIC JAM that extends for miles on Route 1 beyond Marin County...

Tears pool in her eyes...

FLASH TO: ...A beautiful OLDER WOMAN sits on a porch swing, reading. Glancing at Anya, she SMILES...

Anya realizes how she got here.

FLASH TO:

INT. Y2E2 AMPHITHEATER - STANFORD UNIVERSITY - DAY

Grad students arrive in a darkened auditorium. On the wall is a photograph of Stanford's star professor, roboticist ZEIUSHO ARAMAKI (50's, a rumpled scientist).

(CONTINUED)

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Reflecting the fashion of the times, many of these students are "BIO-HACKERS" who have undergone voluntary robotic enhancements. One student has functioning EYES built into the back of his neck. Another young woman has two Shiva-like prosthetic arms attached to her torso.

Flipping on the lights and prepping the wall diorama is ANYA. She is Aramaki's TEACHING ASSISTANT. Helping her is ETHEL LEE (20's, pink hair) and SUN TJI (20's, dry).

ETHEL LEE
There's millions a week going into that lab. C'mon Anya, what's Aramaki's "God Project"?

ANYA
Why would I know that?

Anya places note cards on the podium.

SUN-TJI
'Cause you're his only T.A. who's also a lab tech.

ETHEL LEE
And your nose is prosthetically attached to his ass junction.

ANYA
Makes my neck *so* stiff.

ETHEL LEE
(amazed)
You're *working* on it, aren't you?

Anya winks and rushes to her seat as ZEIUSHO ARAMAKI enters the room and smiles at his students.

ARAMAKI
Good morning. Let's talk about innovation.

As Aramaki moves around, a holographic diorama of moving images illustrates his lecture.

ARAMAKI
Forty years ago there was a whole industry that manufactured and sold parts for automobiles.

The students are suddenly immersed in a 1990's era automobile parts factory.

ARAMAKI
In 2020, APM fabs showed up...

New desk-sized APM fabricators are installed into homes. Owners "print" perfect custom auto parts in minutes.

CONTINUED: (2)

ARAMAKI
– and the car parts companies vanished. Overnight.

The auto parts factory is SHUTTERED.

ARAMAKI
New technologies *disrupt.* The innovators prosper and the obsolete suffer.

Workers wait in unemployment lines. Others start new businesses. Others learn to repair APM fabs.

ARAMAKI
We call ourselves a meritocracy. Here, we say, no matter how rich your parents are – if you're smart and ambitious? You can compete.

Aramaki stops, his expression stern.

ARAMAKI
Until now.

An AWKWARD BOY struggles to jump rope. A surgeon implants a tiny CHIP under his scalp. The boy is now graceful and dextrous, doing jump rope tricks.

ARAMAKI
Now, intelligence can be purchased. Dexterity can be chipped. Hell, how many of you have the "Good With Names" app built into your thought search?

LAUGHS in the classroom. Screen Shots of a "Thought App" that discreetly matches a face in your field of vision with the appropriate name. Many nods.

ARAMAKI
Is it really a level playing field when an expensive enhancement can make you smarter than your less well-off neighbor? Raise your hand, is there anyone enrolled in this university, who has *no* enhancements at all?

NO HANDS go up. Anya hesitates...

ARAMAKI
I rest my case.

...then RAISES her HAND. Aramaki's face brightens at the sight of his assistant.

ARAMAKI
One! All right! Meritocracy lives!

CONTINUED: (3)

He WINKS. Anya nods, smiling back at him.

INT. ARAMAKI'S BIO-MIMETICS STUDIO - DAY

Aramaki adjusts a tiny transistor in the new prosthetic LEFT LEG of CONRAD GRACE (40's, military lean), Anya's father. Conrad's haircut says "military man". A PATCH on Conrad's sleeve reveals his unit: **"C-OPS"**

ARAMAKI
Flex it, don't be shy.

Anya watches Conrad flex his foot, articulating each toe. It moves with the same strange fluency as a human foot.

ANYA
He's been walking around on a stump from the '20's.

Conrad walks, then jogs. He cuts like a running back, heading back toward Aramaki and Anya.

CONRAD
It feels like it makes my whole *body* stronger, is that possible?

ARAMAKI
It increases the kinetic output of your lower torso. You can out-run a gazelle now.

CONRAD
That ain't natural.

ANYA
In twenty years we'll just "context-switch" your mind into the body of a gazelle.

CONRAD
I think the antlers would mess up your mother's chandelier.

Conrad runs around a little more, growing more delighted. Reluctantly, he starts to remove the prosthetic leg.

CONRAD
I will be saving up for this bad boy, you can count on that.

ARAMAKI
No saving, Conrad. It's yours.

Conrad is shocked. He looks at Anya.

CONRAD
I can't accept that.

CONTINUED:

ARAMAKI
Anya's family. Okay? No discussion.

Conrad looks at Anya, stunned.

ANYA
You've sacrificed a lot, Dad, for all of us.

ARAMAKI
When I was at University of Tokyo, blood hackers specifically targeted my department. Without you guys at C-OPS? Japan would have gone dark.

Conrad looks at Aramaki.

ARAMAKI
You deserve this, Connie. And I want you to see your daughter's hard work on Thursday. Some temp clearances.

Aramaki smiles and hands Anya several WATERMARKED PASSES.

ANYA
My family can come to the demo?!

ARAMAKI
Top secret, remember. And Indian food afterwards. That's a secret too.

Conrad warmly hugs Aramaki as Anya looks on. Aramaki smiles and walks back to his studio.

CONRAD
Thanks, Fish.

He touches his daughter's shoulder.

INT. ARAMAKI'S BIO-MIMETICS STUDIO - DAY

Sitting together in front of a microscope display, Anya and Aramaki watch a nano-fab assemble sub-atomic machinery like a spider spinning a web. But the Fab "snags" and stalls out.

ARAMAKI
This should have been solved in Beta.

ANYA
We're going to rock it. You'll see.

Aramaki rises to get some caffeine.

EXT. SUBURBAN BACK YARD - SARATOGA, CALIFORNIA - DAY

A ranch house sits behind GEORGIA BLYTHE MEMORIAL HIGH SCHOOL. The property abuts the school grounds.

Anya, her mother SANDY (50's, earthy) and her sister WREN (20's, anxious) stand by the fence CHEERING.

ANYA
C'mon, Dad! Woo-hoo!

CONRAD lines up on the opposite goal line behind a FOOTBALL being held by his kneeling son RAYMOND (30's, lanky). He sends a BOOMING KICK with his new leg...

...rocketing a hundred yards in the air before SAILING THROUGH the opposite goal posts. Anya, Wren and Sandy all CLAP and CHEER.

INT. GRACE FAMILY HOME - NIGHT

Later, around the dinner table, Sandy laughs as Conrad regales them with his exploits on the field.

CONRAD
See I knew I'd hit it good 'cause it vectored up vertical. But I thought fifty yards, max...

ANYA
Oh, thirty five.

WREN
Forty, tops.

Anya and Wren enjoy humoring their Dad. A cheerful, female HOLOGRAPHIC ICON appears in the air. This is "JULIE", the family's "Information Agent".

JULIE
(floating in the air)
Follow-up on the Seattle attacks. Would you like it now?

SANDY
No news during dinner!

CONRAD
Real quick, baby...

Conrad waves his hand. Transparent screens appear above the family table. Sandy SCOWLS.

STREAMING IMAGE: ...of a hyper-loop (bullet train) station in Seattle. The hyper-loop has derailed and crashed leaving the station a SMOKING HUSK.

CONTINUED:

JULIE
Terrorist group “Hand of God” claimed responsibility for Tuesday’s attack on Seattle’s King Station. The blood hackers derailed a hyper-loop train, killing more than a thousand people. Seattle is home to several robotic enhancement facilities, whose employees use the hyper-loop to commute.

First responders rush to attend wounded travelers.

CONRAD
Sons of bitches.

Julie displays the group’s symbol: a SHADOWED HAND hovering over a SNAKE.

JULIE
The violent group, battling what they call the “colonization of the human body”, has attacked tech hubs and assassinated industry leaders in a wave of terror over the past thirteen months.

Raymond has begun lacing up his boots.

SANDY
Honey, you’re leaving already?

RAYMOND
The carrier was at Ready Four *before* Seattle, Ma. It ain’t a party boat.

SANDY
You don’t have time for a little poetry?

Raymond rolls his eyes. Anya is worried.

ANYA
Will you guys deploy up there?

CONRAD
I don’t know, Fish. Go on and read with your mother.

Anya walks out to join her mother on the porch.

EXT. PORCH - NIGHT

Anya and Sandy both hold worn copies of Shakespeare’s “Henry V”. Anya reads a particular passage:

CONTINUED:

ANYA
(reading)
“In peace there's nothing so becomes a man
As modest stillness and humility:
But when the blast of war blows in our ears...”-

SANDY
“*When* the *blast* of *war*...” get the meter right, honey...

ANYA
“*When* the *blast* of *war* blows *in* our *ears*”
“Be copy now to men of grosser blood,
And <u>teach them how to war</u>...”

SANDY
Tres Bien!

Anya puts the book down.

ANYA
Lots of trumpets blowing around here.

SANDY
That’s your bloodline. Graces are fighters.

Anya notices a PENSIVE BOY (10, long hair) and a PALE GIRL (9, silent) standing in the moonlight.

ANYA
(to the children)
Whoa - hello. You guys okay?

Sandy stands up. She seems to recognize the children.

SANDY
(whispering)
The mother’s addicted to a sim.
Got the goggles on 18 hours a day.
Poor things...

The boy looks at Anya who stares back at him.

ANYA
What’s your name?

PENSIVE BOY
Aidan. That’s Rachel.

Anya and Sandy look at each other.

SANDY
Come on around back, dears. I’ll fix you something to eat. (to Anya) Are you staying, honey?

CONTINUED: (2)

ANYA
Uh...no. I need to get back.

Sandy embraces Anya.

SANDY
We're proud of you, Missy.

Anya watches the children walk toward the back of the house. The girl, Rachel, turns back and stares.

EXT. "NEW PRESIDIO" DEFENSE INSTALLATION - NIGHT

A light advection FOG lingers over the Golden Gate Bridge, which stands like a sentinel in the bay.

At the water's edge is a GUN TOWER manned by a FUCHIKOMA - an intelligent HOVERING ARTILLERY TURRET that monitors the coastline. Its guns micro-swivel toward any motion or sound.

A CONTAINMENT WALL rises around the perimeter of this U.S. military base. San Francisco - the "New Florence" of the tech renaissance - twinkles in the distance.

EXT. LOMBARD GATE - NEW PRESIDIO - NIGHT

Titanium OSTRICH TANKS sit outside Lombard Gate. MP's sit in compartments atop the tanks' thirty-foot high ROBOTIC LEGS.

A line of VEHICLES awaits entrance to the facility. Micro-Robotic Sec-Units crawl like spiders inside chassis interiors while visitors are questioned by MPs.

An SDV (Self-Driving Vehicle) carrying Conrad, Sandy and Wren (all dressed for an important occasion) rolls up to the first MP.

Conrad hands him three of the WATERMARKED PASSES.

INT. S.H.E.L. EXPO - AIRFIELD HANGAR - NIGHT

Bleachers line this hangar which seats a thousand-plus members of the defense community. ARAMAKI stands upon a cordoned stage. His shambolic charm warms the crowd.

ARAMAKI
To quote my friend Senator Marks, "Zeush, what the heck is this new system?"

ANYA watches from the wings, nervous. Senator LILLIAN MARKS (50's, southern) smiles in the front row.

CONTINUED:

ARAMAKI
Senator, you know our mandate. Your committee asked us for a nimbler fighting force. You needed advances in transport, reconnaissance and weapons systems. Basically, you said, “build us a lot of new stuff”.

Chuckles.

ARAMAKI
But we decided to improve on something the army already had.

Aramaki NODS to ANYA who gesture-controls the display to begin. A tall curtain rises to reveal...

FIVE ATHLETIC MEN AND ONE WOMAN, all of whom sit in folding chairs. Each are outfitted in black wet-suits and have the poise of astronauts.

ARAMAKI
Senator Marks, to answer your question: the soldier is the system.

Murmurs. Aramaki walks over to the seated soldiers. Conrad smiles at Anya who returns his smile.

ARAMAKI
Meet the Metabolically Dominant Soldier.

The six M.D.S. SOLDIERS - Lon, Nbute, Callie, Jack, Ash and Edgar rise and stand.

ARAMAKI
These prototypes represent a new approach to Cyber-Ops. Each MDS has cyber-defenses that make their systems unhackable. They deploy with bio-augmentation that sets them apart on the battlefield. Hemoglobin adjustments enable our new C-Operators to go full speed with just one hour of sleep every three days. Pain vaccines and altered blood coagulants mean these warriors could lose a limb on the field of battle, self-administer for five minutes, and be back fighting right away.

The soldiers exude confidence.

ARAMAKI
Now, let’s look at some individual enhancements. Lon?

CONTINUED: (2)

Lon steps forward. An MP walks on stage beside Aramaki, carrying what appears to be bug spray.

ARAMAKI
Lon has received surgical grafts of a nano-fabric that can camouflage him...

Lon DISAPPEARS into his surroundings.

ARAMAKI
Or protect him.

The MP steps forward and sprays a SHEATH of FLAME that engulfs Lon in fire. After thirty seconds, Lon's skin-suit retracts to reveal he is unharmed.

Members of the congressional delegation are GASPING.

ARAMAKI
Let's look at some enhanced sensory capacities. Nbute?

Aramaki glances at Anya. She gives him a THUMBS UP.

EXT. GUN TOWER - GOLDEN GATE STRAIT - NIGHT

The Fuchikoma ALERTS to something inside the base. Sensors swivel its guns 180 degrees. Scanning the hangar, the Fuchikoma lingers, "troubled".

HOVERING outside the tower, the machine silently lowers to the ground. Like a floating X-RAY MACHINE, it scans its way toward the hangar.

INT. U.S.S. VINSON AIRCRAFT CARRIER - EAST BAY - NIGHT

Raymond Grace, brother of Anya, plays POKER with his ship-mates. Jawboning is accompanied by wafts of cigar smoke.

Raymond glances outside. A TUG-BOAT is visible in the bay. The frightened Tug-Boat crew POINTS to something above the deck of the Carrier.

A deep SHUDDERING fills the ship. DECK ALARMS sound.

Raymond and the poker players LEAP from their seats, grab belt pouches and helmets and rush to the deck...

INT. S.H.E.L. EXPO - AIRFIELD HANGAR - NIGHT

Aramaki stands with Nbute on stage when CONGRESSMAN PIERCE (60's, burly) raises his hand.

ARAMAKI
Yes, Congressman?

CONTINUED:

PIERCE
It's impressive, Doctor. And I'm sure expensive. What do our generals do if Lon here decides he wants to go run a dude ranch?

Pierce sits. Aramaki puts his hands in his pockets.

ARAMAKI
Contracts with our MDS soldiers are pretty iron-clad. But it's a fair question. And one that might someday require a legislative solution. Callie?

A SYSTEM WARNING pops up in Anya's presentation field. Concerned, she walks over to an MP.

ANYA
(whispering)
Some odd security signatures. Could you do a check, please?

The MP nods and speaks quietly into his earpiece as Callie walks toward a back wall covered in TARGETS.

ARAMAKI
You wanted optimized weapons systems? We call this one the "blender".

Callie shows her bare ARM to the audience. Her forearm skin OPENS, revealing twin-alloyed gun barrels.

From her forearm, Callie fires a <u>BUZZING HIVE of micro bullets - 300 a second - instantly tattooing the targets</u>.

IN THE WINGS

Anya pulls up a CAMERA FEED of the perimeter outside the hangar. She tracks LEFT - and sees only grass and a light breeze. She tracks RIGHT - ...

INSIDE THE FUCHIKOMA'S TRACKING SYSTEM

The Fuchikoma robot has found its target. It LOCKS onto the thousands of heat signatures *inside the hangar*.

ON STAGE

Warm APPLAUSE. Aramaki steps forward.

ARAMAKI
Any questions or comments?

A hologram of <u>an enormous SWOOPING HAWK</u> appears overhead.

CONTINUED: (2)

A CALM VOICE
(over the P.A.)
Let the tools of the parasites destroy the parasites.

EXPLOSIONS suddenly destroy the hangar's northern wall.

THROUGH THE BLASTED WALL

Five Fuchikomas glide into the hangar GUN-BLASTING the bleachers. The munitions INCINERATE swaths of seated officers and their families.

Senator Marks is whisked out of the building. Desperate MP's call for back-up as they fire useless sub-machine guns at their own defense systems.

AT LOMBARD GATE

The OSTRICH TANKS turn and RUN. Their giant, loping "legs" carry them toward the hangar.

A hive of spider-sized SEC UNITS swarms the sidewalk beside them.

INSIDE THE HANGAR

The five MDS SOLDIERS bravely turn to FIGHT the hacked Fuchikomas. Lon leaps in front of Nbute, shielding him from a MISSILE BLAST with his dermal suit.

IN THE WINGS

Aramaki is disoriented from the smoke and explosions. Anya runs and pulls her mentor across the stage away from a FIRING FUCHIKOMA.

ON STAGE

MDS Callie points her arm and BLENDER-SPRAYS a Fuchikoma. The robot STUTTERS, disabled, but manages to FIRE a blast back at her.

The shrapnel STRIKES Callie directly, wounding her. She SPRAYS her blackened skin with a treatment agent then continues the fight.

BY THE ENTRANCE

Nbute and other MDS soldiers herd the CONGRESSIONAL DELEGATION toward the front entrance...

...at the exact moment the OSTRICH TANKS SMASH into the hangar space.

A tree-sized ROBOTIC LEG lifts up and PISTONS DOWN, crushing Nbute underfoot. The leg then KICKS a group of congressmen, sprawling them toward the raging fire in the hangar's center.

CONTINUED: (3)

UNDER THE BLEACHERS

Anya guides Aramaki under a metallic awning. They join CONRAD who takes cover beside terrified civilians. Picking up a PISTOL from a fallen MP, Conrad assumes the role of military commander.

CONRAD
Get your Mom and sister and these people out that door right there.

ANYA
Do it with me!

CONRAD
These guys are out-gunned here, Anya!

A BLAST SHREDS the metallic awning. SHRAPNEL cuts into Conrad's leg flesh. Blood stains his clothing. Sandy pulls Anya's arm.

SANDY
Anya, come!

ANYA
Dammit, Daddy, come with us!

Conrad looks at Anya as the encroaching FIRE gets closer.

CONRAD
I'm right behind you, Fish.

Torn, Anya turns and RUNS, guiding her mother and sister and twenty additional civilians to the exits.

Anya looks back just as Conrad notices dozens of SPIDERY SEC-UNITS crawling up his legs. He brushes them off frantically, but the SPIDER-SECS PUNCTURE his SKIN. They crawl inside his puncture wounds, his ears, his nostrils.

Conrad's eyes roll back in his head as the Spider-Secs invade his body, KILLING him.

Anya swallows her scream until her charges are situated safely outside. More Fuchikomas glide in from the waterfront. She yells toward her family.

ANYA
Find the car!

THE PARKING LOT

Quasimodo-like silhouettes of Ostrich Tanks can be seen through the hangar walls. A blistering FIREFIGHT now rages outside the hangar.

ANYA
Get in, Wren! Get in!

CONTINUED: (4)

Wren SOBS as she and Sandy slam shut the car doors.

WREN
Daddy...oh my God...

Anya guns the SDV out onto Presidio Parkway, joining a honking line of vehicles waiting to access the bridge.

EXT. PRESIDIO PARKWAY - DAY

SWERVING around stalled SDVs, Anya comes to a fork. One line of cars heads south toward China Beach, the other slopes up, toward the bridge.

SANDY
Don't get on the bridge!

WREN
It's too close to the attack. We have to go south...

ANYA
South is not going to get us out of the city.

GUNNING the car forward, Anya merges into a lane that snakes under the dizzying spans of the Golden Gate.

Almost instantly, they see hundreds of cars STALLED on the bridge. Traffic is backed up for miles.

WREN
Dammit, Anya! Look at the traffic!

SANDY
We have to get a message to Raymond. Pull up the carrier!

Anya pulls up a stream of the U.S.S. Vinson. But Raymond's ship is now ABLAZE, sinking in the East Bay.

NET NEWS FEED
(from the screen)
...and sunk by "blood hackers" in the worst military surprise attack since Pearl Harbor...

SANDY
Raymond! We have to go back and get him!

ANYA
Ray can take care of himself, he'd want us to get home... Mom!

Sandy JUMPS out of the CAR. Stepping over orange pylons, she climbs onto the pedestrian walkway. Distraught, Sandy RUNS back towards the city.

CONTINUED:

ANYA
Shit! Wren, get her!

Wren step out onto the jammed roadway. Anya leaves the SDV running and joins her. They quickly catch up to Sandy who stands, staring at the city.

SANDY
My boys... my *boys*.

WREN
Mom, please...

Anya hustles her sister and mother back toward the car. She glances skyward, and her face BRIGHTENS.

A SQUADRON of SR-72 BLACKBIRD FIGHTER JETS flies in formation to the west, speeding toward the PRESIDIO.

ANYA
Yes! Back-up!

IN THE SKY

Stencilled upon the jets are markings from the *U.S.S. Vinson*. The fighters originate from the CARRIER. But there are no pilots. These jets fly REMOTELY.

ON THE BRIDGE

The fighter jets abruptly arc STRAIGHT UP as if to pierce the moon. Anya's face drains of color...

ANYA
Oh no...

WREN
What?

ANYA
Let's go....move!!

The JETS pause at their apex...and then SPIRAL down in a hurtling dive toward their actual target:

<u>The Golden Gate Bridge</u>.

Anya and Wren RUN down the pedestrian walkway. Drivers abandon their cars. Two POLICEMEN herd SANDY toward the Marin side of the bridge.

A BLINDING FLASH as the jets BOMB the FIRST SPAN...

...which CRACKS, sending a spaghetti tangle of CABLES hurtling toward the roadway.

The walkway SHAKES VIOLENTLY. WREN tumbles down the suddenly slanted ground beneath her feet. She tries to stand, but then TOPPLES off the undulating walkway onto an exposed iron support beam.

CONTINUED: (2)

Clutching it, Wren's legs dangle over the yawning drop and the frigid water below.

WREN
Help! Oh God!

Anya spots Wren. She CLIMBS OUT onto the exposed beam. Using dangling cables as vines, Anya climbs the twisted sidewalk like a vertical rock wall.

ANYA
Stay put! I'm coming!

Wren looks at her.

WREN
Anya, I love you.

ANYA
Don't say that!

Making a bee-line back toward the bridge, The American jets let loose a second FUSILLADE of munitions.

The peak of the first span tower shatters and CRUNCHES SIDEWAYS. Cars SPILL over the bridge's edge, falling headlights-first into the black bay.

Anya is mere feet from her sister - when the exposed beam CRACKS and gives way...

Wren FALLS off the walkway into empty space.

ANYA
Wren!!

Wren's body CURLS in fear as she hurtles downward into the thick fog toward a distant SPLASH.

Anya now dangles over the strait clutching a cable.

Frozen at the great height, Anya gazes up at the bridge.

Two figures stare at her from the collapsing roadway.

AIDAN and RACHEL - the two troubled children - stand on the bridge.

Alone amidst the chaos, the children gesture towards Anya, trying to communicate something to her.

Anya struggles to understand the children.

Her CABLE BREAKS.

Black water rises quickly to greet her.

EXT. CYBER SECURITY AGENCY ("C-OPS")- SUNRISE

Blinking RED LIGHTS tint a barbed-wire fence.

The HUM of a MEDICAL "HYCOP" (Hydrogen-Powered Helicopter) fades as it floats over a canopy of trees beyond which sits a secluded compound.

The Hycop touches down on a helipad. MILITARY PARAMEDICS rush out of the building to meet it.

INT. C-OPS - SPECIAL SITE - DAY

Paramedics PUSH a wheeled gurney down a long corridor. Bloodied sheets cover a horrendously broken body. A sheet indentation suggests the victim's LEG is MANGLED.

The victim is Anya.

INT. CLEAN ROOM - SPECIAL SITE - DAY

ANYA'S POV: Blurred figures hold urgent whispered conversations.

Blue-bootied FEET step around SPATTERS of BLOOD. A SURGICAL MASK is slipped over gentle black eyes.

ARAMAKI - burned and bruised - puts on a pair of latex gloves.

ARAMAKI
Close it, please.

A TRACTION COCOON closes around Anya's body like a splint around a bone.

She is lowered into one of two casket-sized integuments called "shellers". A pinkish amniotic fluid seeps over Anya's eyes as she disappears into the bath.

Externally attached NANO-FABRICATORS "print" a polymer bone in the shape of a human femur. The bone drops into a saline-filled container attached to the second sheller.

HOURS LATER

Scientists huddle around hologram views of the miraculous procedure taking place inside the shellers.

MICROSCOPIC VIDEO

Scores of NANO-BOTS drill thousands of pin-sized holes in Anya's skull. The Bots then slip through these tiny openings into her brain lining.

The Bots disattach fibrous bands from the fatty tissue connecting Anya's skull to her BRAIN.

CONTINUED:

HOURS LATER

Other Nano-Bots gently disengage millions of nerve roots from the thecal sacs surrounding Anya's spine.

HOLOGRAPHIC SCREEN

A POLYMER SKELETON magnetically assembles itself inside the second sheller. As each tiny bone CLICKS into places, we see they are lined with micro-circuits.

FULL MOTION RENDERING

Robotic hands FLASH-FREEZE Anya's BRAIN and SPINAL CORD. Her mortally wounded flesh SLOUGHS OFF her bones into the nutrient bath. An ELECTRICAL FIELD courses around her encased nervous system.

ABOVE THE SHELLERS

The electrified casing containing Anya's brain and spine is transferred from the first sheller into the second.

INSIDE THE SECOND SHELL

Micro-machines graft patches of skin onto the polymer skeleton.

AS DAYS PASS

Miles of micron-thin fiber-optic nerves now connect Anya's nervous system to her new body.

ORGANS GROW inside Anya's new polymer rib cage. Circuits the size of capillaries slither through wet brain matter.

The pinkish amniotic fluid now passes over Anya's new, ARTIFICIAL IRISES. But who, if anyone, sees behind them?

ARAMAKI
(O.S.)
Let's bring her into awareness.

Gray LIGHT PULSES somewhere.

CUT TO BLACK:

SOUND: A desperate GASP, like that of an infant drawing its first breath...

We cycle back to the first image of the film:

INT. C-OPS - SPECIAL SITE - DAY

Bright PAIN greets Anya to consciousness.

Her HAIR is now buzz-cut (it has only been growing for a few days). Her new SKIN has a porcelain sheen. An aqua light emanates from inside her head.

CONTINUED:

The TRACTION COCOON grips Anya's nude torso. Opening her MOUTH, she tries to make a SOUND. Nothing comes out.

Anya tries to move her hand. Nothing happens. She tries again. Finally, her FINGERS stretch down, finding a grouping of FIBER-OPTIC CABLES running up the side of her bed. The cables culminate in JACKS.

Jacks which PLUG IN to Anya's new MECHANIZED SKULL.

FEAR fills her eyes as she tries to scream. A weird, strangled sound. Anya begins to hyper-ventilate.

ARAMAKI enters and approaches Anya's enclosure.

ARAMAKI
It's alright...Anya.

Anya's eyes dart around the room.

ARAMAKI
Relax and the body will oxygenate. That's it.

Anya tries this. Her new "lungs" seem to kick into a natural breathing rhythm. She tries again to speak.

ARAMAKI
Don't try to create sound in your throat. Just think with the intent to communicate.

Anya tries this. Her mouth "normalizes" and she says:

ANYA
What...what am I?

ARAMAKI
You're Anya. You've been in a terrible accident.

ANYA
This...isn't my body.

ARAMAKI
It's a new body. A new body I made for you.

ANYA
What did you do to me?

He pulls up a chair.

ARAMAKI
You were dying, Anya. I wasn't willing to lose you. None of us were.

Several scientists and medical staff members step into the room. They look upon Anya with smiles of wonder.

CONTINUED: (2)

ANYA
Why are they looking at me like that?

ARAMAKI
Because the conversation we're having right now is a historical event. You are the first person ever to "context-switch" into a fully synthetic body.

She stares at him.

ANYA
I'm...*synthetic*?

ARAMAKI
Everything that makes you Anya - your mind, your thoughts - that's all the same. The surgery simply transplanted this essence of self, this "ghost" into...a new home. A good home.

Anya considers this. She then closes her eyes.

ANYA
Wren...my family...?

ARAMAKI
We'll get into all that. You need to rest.

ANYA
No...I want to see Wren. I want to see my Dad!

Aramaki looks back at his team of assistants.

ARAMAKI
Anya, I have some very painful news. Your father Conrad, your brother Raymond and your sister Wren...were all killed in the May Day attack.

Her expression curls into one of horror. Her breathing stiffens. Aramaki puts his hand on her arm.

ANYA
It's my fault. She told me to avoid the bridge...

Anya looks up at Aramaki.

ANYA
I don't want to live without them like this...please let me die...

SANDY
No.

CONTINUED: (3)

Walking with the help of a cane, SANDY enters the shelling room. TEARS form in her eyes.

SANDY
You're a miracle, baby. And you're all I have left.

Anya's chokes back SOBS. She lifts her new face toward her mother's hand. Sandy strokes Anya's brow.

INT. RECOVERY ROOM - DAY

With Sandy reading by her side, Anya lies limp on her bed. Her hair has grown out some, but her eyes are sad and vacant. Aramaki enters the room. Anya doesn't acknowledge him.

ARAMAKI
Anya, we have to try to walk today.

Silence. Aramaki turns to Sandy.

ARAMAKI
Has she spoken much?

Sandy shakes her head.

INT. RECOVERY ROOM - DAY

Sitting up in bed, Anya irritably gestures answers to multiple choice questions on a holographic screen.

"*Do you sometimes see things that aren't really there?*"

Anya types "**No.**"

"*Are you troubled by uncontrollable laughter or episodes of spontaneous violence?*"

Anya types "**Not yet.**"

Aramaki enters the room and sits quietly in the corner.

ANYA
Why are you making me do this?

ARAMAKI
We've tried this shelling process before. Less successfully. We're trying to learn from our mistakes.

ANYA
What happened? Did all the others go crazy?

Aramaki says nothing.

CONTINUED:

ANYA
That’s comforting.

ARAMAKI
How’s this depression of yours? Is there any line of thinking that’s helping you feel better?

ANYA
Yeah. If I figure out a way to kill myself it would cost you people a lot of money.

Aramaki becomes stern.

ARAMAKI
At some point, you will have to decide whether to stay trapped and angry in this room or to make the best of your new situation. We’re in a war, Anya. The blood hackers are winning.

She says nothing.

ARAMAKI
You could be the difference for us. You could turn the tide.

ANYA
Don’t count on it.

Aramaki sighs, exasperated.

INT. KINETIC MOVEMENT WORKROOM - DAY

A physical training room. Anya sits in a wheelchair, legs slumped beneath her. Her hair is nearly back to its original length.

Aramaki stands on the other side of the room.

ARAMAKI
Remember, don’t think about lifting your foot to walk, just visualize your destination. Thought leads - body follows.

Anya looks at her feet. She concentrates. Suddenly she rises like a surprised MARIONETTE.

ARAMAKI
Good! Now walk, come on...

Anya WALKS quickly toward Aramaki. Abruptly, she spins around and strides toward the DOOR. She stops again.

ARAMAKI
What happened?

CONTINUED:

ANYA
I thought about getting out of here and it walked me to the door. I can't control this thing!

ARAMAKI
It's just like going from manual transmission to automatic. Are you going to let this body beat you? Who's in charge, you or it?

Suddenly Anya takes off, SPRINTING like an Olympic runner toward Aramaki. She PLOWS RIGHT INTO HIM, tackling him to the ground with a THUD.

Two Physiological Assistants rush toward Aramaki to lift Anya off of him. She weighs over six hundred pounds.

He sits up, wincing and holding his side. Anya rises and STALKS back to her chair.

ARAMAKI
(to the assistants)
It's okay. I'll print myself a new rib at lunch time...

A slight SMILE comes to Anya's face.

INT. "C-OPS" - SITUATION ROOM - DAY

Anya is now moving gracefully in her new body. Aramaki guides Anya into offices situated behind the cyber-situation room.

There, a bespectacled young man, GILLES OUELET (20's, a brilliant Algerian) stands at a work station. A STREAM can be seen through his window.

ARAMAKI
Anya, this is Gilles Ouelet, CEO of Hanka Precision Instruments. He's assisting with your recovery.

Ouelet warmly shakes hands with Anya.

OUELET
Take a walk?

EXT. FOREST STREAM - DAY

Ouelet and Anya walk by the stream. Anya tosses rocks in the water as they amble through the woods.

OUELET
"Hand of God" is the group responsible for the Seattle Hyper-loop and Golden Gate attacks. They seek to prevent all forms of cyber-enhancement.

CONTINUED:

ANYA
I'm their nightmare come to life.

OUELET
That's our hope.

Ouelet puts his hands in his pockets as he walks.

OUELET
Their new offensive is to co-opt governance in places with weak infrastructure around the world. There are already entire regions in Asia under their control. It's an unprecedented threat.

Anya listens, but says nothing.

OUELET
Zeiusho has been asked to head a new sub-section of C-OPS. This group, "Section Six", will wage covert war against blood hackers - aided by certain... operational liberties. He's hoping very much you'll join him.

ANYA
What would I have to do?

OUELET
You'd assume a new identity and be trained as a special operative.

ANYA
I'm a scientist, not a soldier.

OUELET
In this new war, all of us are destined to be either soldiers...or *victims*.

His voice is soft but his words have force.

OUELET
Which are you?

Anya walks off toward the C-OPS building.

INT. DORMITORY - NIGHT

Anya sits up in her bunk, unable to sleep. Gesturing, she calls up a screen, chooses a recorded THUMBNAIL and activates it.

Around her, HOLOGRAPHIC LIFE-SIZE MOVING IMAGES of her lost family members animate in the room.

Like ghosts, they move around Anya, laughing at a long-past summer barbecue.

CONTINUED:

Anya reaches through the spectral images, hungry to touch her loved ones. She waves her fingers through her sister's spectral face.

ANYA
Wrennie...I'm sorry...I'm sorry...

The recording ENDS and the images disappear. Tucking her knees to her chest, Anya WEEPS quietly.

INT. BREAK ROOM - NIGHT

Several small APM "food printers". A coffee machine. Anya sits with a cup of coffee. ARAMAKI enters.

ARAMAKI
You're not trying to drink that coffee, I hope?

ANYA
I just like holding the cup.

Aramaki sits at the small table, facing her.

ANYA
"Operational liberties"?

ARAMAKI
We will have extra-judicial capacities.

ANYA
A hacker hit squad?

ARAMAKI
We'll hit their systems...and yes, their people.

Anya's new eyes glow faintly in the darkened room.

ANYA
So our job is to kill them?

Aramaki says nothing. Which answers her question. Anya's voice hardens.

ANYA
I'm in.

Anya looks at Aramaki. He nods, proud.

EXT. C-OPS TRAINING GROUNDS - MORNING

Fit bodies knock out push-ups on the yard. Anya joins in the rigorous P.T. Her attire marks her as part of a new squadron of Special Forces soldiers.

CONTINUED:

Aramaki and Ouelet watch from an adjoining field. Anya throws herself whole-heartedly into the training.

HOURS LATER

SIX fearsome MARTIAL ARTS INSTRUCTORS surround Anya. Spooked, Anya glances at Aramaki who nods encouragement. The fighters move in to attack her...

With blinding speed and eerie spatial intelligence - Anya KICKS, THROWS and PUNCHES the men into submission. The "fight" lasts six seconds.

Anya stares at her own hands, shocked.

EXT. OPEN FIELD - DAY

TINY TURRETS rise, just inches out of the ground. Anya stands in an open field, alert as a deer.

The turrets FIRE razor-sharp SHRAPNEL toward Anya. The metal bits STRIKE her new Nano-Derm (like Lon's), spinning her around.

A moment later, a fistful of shrapnel falls from her armored exterior, rattling harmlessly at her feet. Anya's "skin" SMOKES with the heat of the blasts.

Lifting her ARMS, Anya reveals forearm-anchored BLENDER GUNS (like Callie's). A BUZZING HIVE of micro-bullets SPITS from her arms, completely DESTROYING the turrets.

Ouelet WHISTLES in amazement at the display. Anya SMILES in satisfaction.

INT. AIR FORCE CLASSROOM - DAY

THREE INSTRUCTORS simultaneously quiz Anya in different disciplines. One draws equations in metallurgical thermodynamics; another teaches a programming language; a third breaks down the military strategies of Napoleon.

Anya spits out answers before her teachers can complete the questions.

ANYA
Sir, it creates the high throughput fabrication of epitaxial alloys...Sir, by realigning the object destructors and forward declarations...Sir, the correct approach would be to exploit the enemy's indecision with a flanking attack...

In a nearby monitoring room, Ouelet sits with Aramaki and COLONEL BEECH (50's, laconic), all watching Anya.

CONTINUED:

ARAMAKI
Beech calls her “The Major”.

OUELET
Why is that?

BEECH
Any goddam subject you can think of. Like she “majored” in it.

Aramaki smiles.

INT. FOREST - DAY

Out for a private run, Anya moves at sprinter speed across the forest floor without any change in respiration. Ahead is an outcropping of ROCK FACE against the foot of a jagged hill.

Running toward the hill, Anya PARKOURS up the vertical rock face, LAUNCHING herself off the cliff’s edge.

She spins down 50 feet...100 feet...landing in the branches of a TREE.

Swinging around the branches like Tarzan, she finally drops to the forest’s lower tier.

Giddy with her new powers, Anya WHOOPS as she rises and runs forward to launch herself off ANOTHER cliff face....

INT. SPARRING ROOM - NIGHT

Aramaki heads to his barracks. He hears a THUDDING sound coming from the sparring room. Walking to the door, he looks inside.

There ANYA stands drenched in dermal fluid (a cosmetic substitute for sweat). She STRIKES an oversized HEAVY BAG again and again.

Aramaki watches as Anya’s strikes PUNCTURE the bag with the piston-like force of her blows.

CLOSE ON: Anya’s FACE, glowing with rage. She spews forth guttural war cries with each lethal PUNCH...

ANYA
Hai! Hai! Hai! *Hai!* ***Hai!***

CUT TO BLACK:

EXT. SAN FRANCISCO SKYLINE - 2053 - DAY

Gliding over the reconstructed city, we spot the now nearly completed new GOLDEN GATE BRIDGE, which sprouts up in the middle of the Bay.

INT. COMMERCIAL BUILDING - MARKET STREET - DAY

A loft-like space houses the bustle of a design start-up called “Run Four”. Floating past the seated workers we

MOVE THROUGH THE WALL to find a hidden set of sound-proof suites with no discernible entry point. A SILVER EAGLE graces the entrance arch of this secret facility.

TITLE: FOUR YEARS LATER

This is SECTION SIX HEADQUARTERS.

INT. 6HQ SITUATION ROOM - NIGHT

A Twitter-type NEWS FEED scrolls in mid-air in this octagonal situation room.

NSA/CSS @nsacss: Odd rash of child kidnappings in Sri Lanka. Locals believe “wood demons” taking their children away in giant birds...

OnTheHill @onthehill: Universal Enhancement legislation - which would guarantee a baseline level of cyber-enhancement for all U.S. Citizens - inched its way forward in the Senate today as pro U.E.P. protestors continued to occupy the Washington Mall...

ANYA GRACE strides past the feed. The awkward trainee has now matured into a graceful young woman.

IN THE BULLPEN

Anya addresses ARAMAKI and two other seated colleagues. BATOU (40’s, towering) is a seven-foot tall, buff cyborg. Beside him is REGIS (30, a rakish smile), a Clark Gablish AI robot. At the end of the table is TOGUSA (40’s, scruffy) a thin human with no enhancements at all.

Anya waves up one of the feeds:

HAND OF GOD @handofgod: Laughing Man (fearless leader!) says ‘imminent liberation’ of Istanbul (cyborg-friendly cesspool) is close at hand. Die, Mousies!

ANYA
See? That’s the third tweet where Hand of God has identified Laughing Man as their leader.

ARAMAKI
He must have won some kind of internal power struggle.

ANYA
And look at this.

Using a holographic power-point, Anya shows a map of the U.S. with CLUSTERS above large cities.

CONTINUED:

ANYA
Hand of God has been buying up “Zero Days” in 10 major cities.

TOGUSA
Zero What?

BATOU
Back-door passwords to systems of major companies. Wake up, Goose.

ANYA
Not just companies. City utilities. Cell Towers. They’re shoring up control of their signal in U.S. metropolitan areas.

ARAMAKI
What does that suggest to you?

Anya is animated.

ANYA
They’re gearing up for some kind of mass hack. Something national in scope.

ARAMAKI
Why now?

ANYA
If this bill passes, it enshrines cyber-enhancement as a national right. Their dream of a “re-purified” human body is dead.

BATOU
They ain’t gonna let that happen.

ANYA
We have to start hitting the Zero Day dealers. Hard. The dealers sell to Hand of God lieutenants. They have account numbers, dark net handles, they might even speak to these guys on the phone.

ARAMAKI
Got an address? Of course you do.

Anya lifts her eyebrows.

EXT. THE TENDERLOIN (BIO-TOWN) - DAY

The Tenderloin is a swarming hive of illicit commerce.

Anya - now wearing business attire and sporting a blonde bob-cut - strolls past a row of “Chop Clinics”.

CONTINUED:

The Chop Clinics advertise "**OUT-REG I.Q. CHIPS!**" and "**JOINT ENHANCEMENTS DONE ON SITE!**" Poor families, children in their arms, wait in line outside the clinics.

Batou, Togusa and Regis - all disguised - monitor Anya from various spots on the thoroughfare.

A VIDEO CHAT blinks into Anya's sightlines.

The face of KODIAK (30's, boyish), a grinder with a bushy beard, appears at Anya's nine-o'clock.

KODIAK
(from the feed)
Turn right, Diana. And if you didn't come here alone? Don't expect to leave. And if that's meant to be threatening, it's because it is. I mean...whatever, you get my meaning! Turn right!

Kodiak's feed VANISHES. Anya immediately turns right, walking into the POLK STREET UNDERGROUND TUNNELS.

Batou NOTES that Anya has turned, but pointedly ambles past her turn-off point.

Togusa covertly pulls up a map screen which details:
POLK STREET TUNNELS - POINTS OF EGRESS

INT. POLK ST. TUNNELS - DAY

Anya walks the tunnels of this former municipal metro line. Radical bio-hackers (one with a SCREEN instead of a FACE, another with an AXE in place of his HAND) loiter in the shadows. It's dark and claustrophobic.

AXE-HAND suddenly approaches and GRABS Anya by the ARM.

INT. ABANDONED MUNI STATION - DAY

A SHOVE pushes Anya down onto a ratty COUCH. AXE-HAND (20'ish and fearsome) looms over her.

A BALD SCOWLER with two SHOTGUNS emerging from his hip bones; and an ARMLESS GUY with a flamethrower for a mouth and a tank on his back - protect the door.

KODIAK re-appears in Anya's sightlines via HOLOGRAM.

ANYA
Look, my people need a better price.

CONTINUED:

KODIAK
(via hologram)
Pardon me, you want a Zero Day exploit to steal patents from NASA. That is not, like, a dollar day special!

ANYA
How do I know the exploit will work?

KODIAK
(via hologram)
Good grief! Because of my reputation. How is there no trust left in the world?

EXT. POLK ST. TUNNELS - DAY

Batou walks along a dank side tunnel, eavesdropping on the conversation through his earcom. He's inspecting the area for the source of Kodiak's signal.

He TAPS on the wall - which activates a kind of SONAR that translates acoustic signals into visual images. Batou focusses on the wall, and soon can "see through" the rock into the chambers within.

KODIAK
(O.S., inside Batou's com)
You brought paper bills?

Batou's sonar penetrates into a SECOND TUNNEL. Probing deeper, he "sees" into a SILENT SERVER ROOM...

...until finally Batou "sees" the windowless SAFE HOUSE secretly built behind these structures from which flesh-and-blood KODIAK broadcasts his hologram.

INT. MUNI STATION - DAY

Anya pulls PAPER CASH out of her shoulder bag and places it on the table.

ANYA
This paper stuff wasn't easy to find. I'd really prefer to hand this to you in the flesh...

Kodiak SIGHS in exasperation.

KODIAK
Diana! I'm not showing you my flesh! That's like "Security 101", okay? You could be a C-Op, or just a not-nice person. My employees are an extension of me.
(MORE)

CONTINUED:

KODIAK (CONT'D)
They live my values. Can you honor that?

Anya glances at AXE-HAND and ARMLESS GUY, who do not appear to be living any particular set of “values”.

INT. TUNNEL - DAY

Batou now uses a PEN-SIZED LASER to silently cut through the stone walls. He removes the rock layers separating him from Kodiak. At the server room’s wall, he “sees” something unexpected in Kodiak’s apartment.

A red-headed little girl - PORTIA (7, savvy) - sits playing with dolls only a short distance from Kodiak.

Batou puzzles at this surprise. He whispers:

BATOU
(via com)
Goose? New wrinkle...

INT. MUNI STATION - DAY

Axe-Hand counts the cash as Anya looks on. The amount is correct. Virtual Kodiak nods at Axe-Hand who pulls a CANDY WRAPPER from his shoe and HANDS it to Anya.

On the wrapper is a series of 88 NUMBERS AND SYMBOLS.

ANYA
This is *it*?

INT. KODIAK’S SAFE HOUSE - DAY

A messy living area with a wall for screens. Kodiak sips soda in front of the camera wall.

KODIAK
You want me to put rhinestones on it? It’s a frickin’ password.

Kodiak winks at PORTIA, who gives him a thumbs-up.

ANYA
(via hologram)
This better work. Or every bounty hunter in the Bay’s gonna be sleeping next to your picture.

KODIAK
And now she threatens me. Class operation, Diana! Way to start a relationship!

Batou’s FIST PUNCHES through Kodiak’s WALL.

CONTINUED:

KODIAK
Whoa, whoa, what the fudge?!

Batou grabs Kodiak by the HAIR, and pulls him to the floor...

INT. MUNI STATION - DAY

Axe-Hand sees Kodiak's face disappear from the hologram feed. Then, a blur of bodies as Batou's assault on Kodiak becomes visible in the background.

Furious, Axe-Hand swings his BLADE at Anya's THROAT.

Anya's BLENDER GUNS deploy and - KAK-A-KAK-A-KAK! - her micro-bullets SHEAR Axe-Hand's BLADE right off the end of his ARM.

The thug SHRIEKS and leaps around as blood spurts from his wrist.

AXE-HAND
Gaaaahhh! Gut that bitch!

Bald Scowler spins and SHOOTS FROM THE HIP (literally). Anya PARKOURS up the wall, dodging the shotgun blasts.

ARMLESS GUY clocks Anya and SPRAYS FLAMES from his mouth. The flames blacken Anya, seeming to fry her to the spot.

But Anya's Nano-Derm shields her. She leaps - now HOT as the coil on an electric stove - atop Armless Guy...

...SEARING his skin with her heat-conducting epidermis.

ARMLESS GUY
Get her off! Off!

Scalded and blistering, Armless Guy SCREAMS on the floor. Bald Scowler has seen enough. He RUNS. Anya breathes for a moment. As she starts to rise...

BLOODY AXE-HAND - *having grabbed his amputated Axe Blade with his functioning left hand* - brings the detached blade down HARD on Anya's shoulder.

She BLEEDS a bluish substance. The Blade rises again...

INT. KODIAK'S SAFE HOUSE - DAY

Batou pins the captured Kodiak to the floor. Kodiak SCREAMS which makes PORTIA SCREAM.

BATOU
Stop yelping like a lost dog,
you're scaring your kid!

CONTINUED:

The little girl picks up a KITCHEN KNIFE, runs at Batou, and STABS him in the FOOT.

BATOU
Aaaahhhh!! Ya' demon elf!

KODIAK
Exit plan, Porsh! Exit plan!

Batou FREEZE-CUFFS Kodiak to a PIPE just as REGIS (the weirdly handsome AI ROBOT) busts in.

BATOU
Watch this monkey! And impound the hardware!

Regis holds a DOUBLE-BARRELED PISTOL to Kodiak's chin as Batou lumbers after the scampering child.

Portia DIVES through a flapping doggie door and takes off running inside the Polk St. Tunnels.

BATOU
(via earpiece)
Goose, the kid's in the crawl tunnels!

INT. TRAIN CAR BAY - DAY

Togusa doesn't quite understand.

GOOSE
(deadpan)
The first-grader got the drop on you, huh?

BATOU
(from the com)
Man, shut up and burn it!

Goose kicks a HY-BIKE (an ATV that moves like a Ferrari) into gear and BUZZES down the subway tracks...

INT. MUNI STATION - DAY

Anya dives desperately under a DESK as Axe-Hand SMASHES his blade down again and again. She crawls under (SPLINTER!) a TABLE (SMASH!) and a CABINET (CLANG!)...

She rises, BLOCKING the assault.

Axe-Hand CLOBBERS Anya with his BLEEDING STUMP, blinding her for a moment.

Sightless Anya SHOOTS Axe-Hand's KNEES, wrestles away the Axe-Blade, LIFTS Axe-Hand...

CONTINUED:

...and THROWS him against the opposite tiled subway wall where he CRUNCHES down the wall to come to rest on the old subway tracks.

ANYA
(via earpiece)
Is Kodiak secure? Batou!

BATOU
(via earpiece)
Sort of...

ANYA
Sort of?

Anya SPRINTS at high speed toward Batou's GPS location.

INT. CRAWL TUNNELS - DAY

Batou, Anya and Goose all hover around the opening to a small CRAWL TUNNEL.

BATOU
She was in the safe room with him! Who the hell involves their kid in a Zero Day deal?

GOOSE
Maybe it's "bring your daughter to work day".

Batou's Sonar penetrates the tunnel walls. Soon he "sees" PORTIA crawling steadily toward the street.

Anya CLIMBS into the dark, filthy crawl space, quickly slithering through oil sludge toward Portia.

INT. CRAWLSPACE - DAY

Anya spots Portia's HEAT SIGNATURE up ahead. Portia struggles to squeeze into a branching CRAWL SPACE.

Moments later, Anya shines her EYE-LIGHTS in the narrower tunnel. There she sees the shivering little girl, covered with grime from head to toe.

Portia stares at Anya's EAR which features a metallic lobe (which indicates Anya is cyber-enhanced).

PORTIA
What's that on your ear?

Anya touches her ear.

ANYA
That's a sensor. Helps me remember things. Hear better.

CONTINUED:

PORTIA
I want one.

Anya almost smiles.

ANYA
Everything is negotiable.

EXT. TENDERLOIN - DAY

A S.W.A.T. HYCOP and several S.F.P.D. vehicles set up barricades. One FRAZZLED DETECTIVE approaches Anya.

FRAZZLED DETECTIVE
I am not remanding these prisoners to you until I get a-

Walking up and taking command is ZEIUSHO ARAMAKI. He flashes a HOLOGRAPHIC BADGE that reads:

"C-OPS - SECTION 6 - DIRECTOR OF OPERATIONS"

This instantly quiets the Frazzled Detective, who acts as if she is in the presence of royalty.

FRAZZLED DETECTIVE
Sorry, Director. I'll get those transfers handled.

ARAMAKI
Thank you. Major?

Several blue-collar TENDERLOIN BEAT COPS - wearing grimy, outdated exo-skeletons - stare cold daggers at the Aramaki and his Section 6 interlopers.

ANYA
You always show up after the action.

ARAMAKI
I have a cowardly temperament. Any booty?

ANYA
Cloud passwords. Some dark net handles. I think he had direct contact.

ARAMAKI
Knock wood. See you back there.

Aramaki splits off as Anya approaches Portia. The little girl stands with an SOCIAL SERVICES REP on the scene.

ANYA
You're tougher than your Dad.

CONTINUED:

BATOU
That ain't a heavy lift.

Anya GLARES at Batou.

ANYA
I'll check in on you. Okay?

She points to Anya's ear.

PORTIA
Bring me a sensor like you have.

Anya considers this. Portia takes the Social Services rep's hand and climbs into the back of the car.

ANYA
No tears.

BATOU
Probably happens to her all the time.

ANYA
Don't let them place her too far from his correctional facility.

Batou looks at Anya.

INT. 6HQ SITUATION ROOM - NIGHT

Poring over Kodiak's files, Anya puzzles at large swaths of programming code Kodiak has embedded in a file named "H.ofG." Aramaki walks in, looking tired.

ARAMAKI
Your Zero Day dealer won't talk.

ANYA
He's terrified.

ARAMAKI
Got anything?

She points out the code swaths.

ANYA
Do you recognize this?

Aramaki peers at the strings of symbols.

ARAMAKI
Advanced linker scripts. The kind you'd use to program robots.

ANYA
Why is Hand of God buying up robotics code?

CONTINUED:

ARAMAKI
I don't know. But you'd better join your team for a drink. You know what Caesar said.

Anya looks at him.

ARAMAKI
"To lead an army, wine and iron are of equal importance."

Anya sighs and packs up to head out.

INT. MICRO-BAR - NIGHT

An underground bar in the Tenderloin. Anya, Batou, Togusa and Regis press toward the bar.

BATOU
Is the old man coming?

ANYA
He snuck out to tinker at his old studio on campus. Still thinks it's his secret.

A BAR HOLOGRAM plays a NEWS PANEL. On the panel is Anya's friend GILLES OUELET, here in his role as CEO of Hanka Precision Technologies. Ouelet is interviewed by a MODERATOR. Seated in the small audience is a GRIM MAN with a military demeanor.

Anya pauses to watch Ouelet for a moment.

MODERATOR
(in the hologram)
You've been directly threatened by terrorists. Do you ever consider changing professions?

OUELET
(in the hologram)
Yes! I'm sure Galileo did, too. But those that seek to hold back progress are driven by fear. I'm driven by excitement about the expansion of human capability.

MODERATOR
The Senate will vote in the coming weeks on the Universal Enhancement Bill. You're a supporter?

OUELET
Of course. No one should be left out of this new world we're building. And it's good for business!

CONTINUED:

There is a slight commotion in the back of the bar. A TALL BLONDE - achingly beautiful - floats through the door on the arm of a WEALTHY GUY. Every person in the bar stares at her, whispering.

GOOSE
Bat, look! She's an N-4! I'm goin' in!

Goose determinedly makes his way toward the blonde.

BATOU
Goose, we know how this ends!

Goose struggles past other "fans" to get close to the Blonde. She SMILES like a movie star as she passes.

ANYA
She's so *real*. Look at her eyes.

BATOU
Your friend Gilles made her. That's a Hanka "Neighbor Four". Two year wait list for one of those. Four million *apiece* - for a *companion* bot...

REGIS
I don't find the upgrade that significant.

ANYA
Don't be jealous, Regis. We still love the original.

Anya throws an arm around Regis as the three pass a table of the same TENDERLOIN BEAT COPS from the crime scene. Batou's joking SALUTE to them goes unreturned.

ANYA
They're grumpy.

BATOU
Elite hardware's what gets you promoted. They can't afford the gear.

Togusa wanders up to the table. He holds a treasured paper napkin with the Blonde's lipstick.

ANYA
Goose, you're straight pink? You made it into the service with no enhancements?

TOGUSA
Never even had a filling in my tooth. But that was twenty years ago. Today? I wouldn't have a chance.

CONTINUED: (2)

They sit heavily at a table. A Sleepy Waiter approaches.

BATOU
Glass of Glenlivet. At least twelve years old. Room Temperature. Neat. With a cloth napkin. If I see a paper napkin I'm going to ask you to eat it.

This worries the Sleepy Waiter, who skedaddles.

ANYA
Hand of God is building robots.

BATOU
We got enough of those.

REGIS
Bite your tongue, heathen.

ANYA
I want to know why.

TOGUSA
Maybe to fab mules that could transport explosives?

BATOU
Or whip up a batch of drones to perform high-risk missions while they keep suckin' lollipops behind a holo-screen.

Togusa's attention returns to the lovely N-4 Bot.

TOGUSA
I want an autograph before she gets in the limo...

Togusa jogs toward the door.

BATOU
I gotta secure this knucklehead. Wanna come?

His gruff mien softens.

BATOU
We could Air Bowl later. I'll spot you a strike.

ANYA
I'm having a late dinner at my Mom's.

BATOU
You just worked 18 hours. You don't think she'd be okay one night by herself?

Anya says nothing.

CONTINUED: (3)

BATOU
Tell her I said ‘Hi”, okay?

Batou leaves and Regis follows. Anya swipes her money card over the table and heads for the exit. Alone.

INT. SANDY’S APARTMENT - NIGHT

A sterile city condo. Digital Photographs hover above furniture we remember from the Grace family home. Anya sits with her mother at the dining room table.

SANDY
So you’re not moving?

ANYA
I like my apartment.

SANDY
What do you do in that neighborhood?

ANYA
I live there.

SANDY
It’s all retirees.

ANYA
That’s good. It’s quiet.

SANDY
Is there a night life?

Anya scowls at her mother.

ANYA
I need a husband. Is that it?

SANDY
Who would want a husband and a family? An insane notion! Forget I ever brought it up.

Silence. Anya points to her stomach, annoyed.

ANYA
Baby-free zone, Mom. And from what I understand about shelling and mental illness? A kid wouldn’t want my genes anyway.

SANDY
There’s always adoption.

Anya SIGHS, exasperated.

CONTINUED:

SANDY
Okay! Changing the subject. How's the investigation?

ANYA
Ongoing.

SANDY
That new leader, "Laughing Man" - was he one of the planners?

ANYA
We're going to get the people responsible. It just takes time.

Anya forces herself to smile.

SANDY
You're very lucky to spend your days tracking down the animals who took your family from you.

Anya gathers her things and prepares to leave.

SANDY
No time to read? I thought we could start "Count of Monte Cristo"?

ANYA
Mom, I read it in ninth grade.

Anya walks to the door.

ANYA
And enough with the revenge stories! Message received!

INT. SECTION SIX HQ - SUNRISE

A sleepless Anya sits de-encrypting cloud files. She squints out at the SUN rising over the city.

THE BLINDS CLOSE

After pulling an all-nighter, Anya now sits at her desk watching a live STREAM.

Young people sit gathered around PAZU (50's, a Jamaican with clear eyes), a Buddhist sage. Pazu conducts "Satsang", where the teacher answers questions.

PAZU
(from the stream)
We wander this world saying "I". "I" do this, "I" like ice cream. Who is this "I"? Is "I" my name? My history? Or is "I" none of these?

CONTINUED:

Pazu looks directly at the camera.

PAZU
You feel like a stranger in your world. Yes? Then undertake a process of self-inquiry.

Anya seems to meet Pazu's gaze.

PAZU
You will find that "I" is like a piece of ice in a glass of warm water. As the ice of identity melts, "I" will return to the water of pure consciousness from whence it came.

This strikes a chord with Anya. Rubbing her eyes, she glances at the window.

The two children - AIDAN and RACHEL - stand before her. Their clothes are COVERED in BLOOD.

Their mouths move, but Anya can't hear what they're saying. She leans closer.

ANYA
What is it?

The little girl whispers.

RACHEL
I can't wake up.

Anya rises to get closer, but STARTLES as the Sec. Six HQ *dissolves...*

...and is replaced by a *half-destroyed SCHOOL BUS at the bottom of a ravine. The bus's roof is MANGLED. Blood is smeared on the bus's shattered windows. It is night.*

Anya climbs through the bus's rear door and walks down the vehicle's aisle. She can hear children WHIMPERING.

BACK IN SECTION SIX HQ

Anya lies on the floor. She blinks, waking up. She looks around. There is no sign of either the children or the scene of devastation she just witnessed.

Bothered, Anya grabs her jacket and heads out.

INT. N-4 ESCORT CLUB - HOTEL QITO - NIGHT

A pass-coded elevator allows select V.I.P.'s into this secure penthouse grand room. WEALTHY PATRONS sip drinks beside uncannily beautiful men and women.

CONTINUED:

Like the Tall Blonde from the bar, these charismatic creatures are all N-4 COMPANION BOTS. They gracefully work the room like so many Brandos and Monroes.

PARKER (40's, oily) enters the club. We immediately recognize him as the GRIM MAN who observed Ouelet's televised interview. Parker makes eye contact with a SMOOTH HOST (30's, omni-racial), who gives him a "just one moment" gesture.

INT. SMOOTH HOST'S STUDY - NIGHT

A jagged metal sculpture sits on the Smooth Host's desk. Parker's FINANCIAL SCREENS hover above him. The Smooth Host virtually deducts 84,000 dollars from Parker's accounts.

PARKER
She's sturdy, right?

The Smooth Host doesn't even look up.

INT. A WINDOWED HALLWAY - NIGHT

Standing outside a bedroom door is an N-4 Bot with fiery red hair. This is SOL (appears mid-twenties). Sol has an odd vulnerability to her that makes her seem sad.

Parker appraises her. He nods approvingly to the Smooth Host. Parker and Sol enter the bedroom.

INT. HOTEL BEDROOM - NIGHT

Parker lies on the bed, hands behind his head. Sol drops her ROBE. A stencil on her shoulder reads:

"Neighbor Four ~ Hanka Precision Instruments"

Parker smiles at the sight of Sol's body. He stands, lust in his eyes...

...and PUNCHES Sol square in the face.

IN THE HALLWAY

The Smooth Host hears SMASHING sounds from Sol's bedroom. A moment of concern - she's a very expensive model.

IN THE BEDROOM

Sol lies bleeding (viscous blue stuff) on the floor. With malevolent excitement, Parker wraps his BELT around her NECK and stares into Sol's aqua eyes.

PARKER
I hate you. Y'hear me, bitch? I *hate* you...

CONTINUED:

Weirdly, Sol's artificial eyes begin to FLUTTER. Her mouth twists into a SNARL. Parker is confused.

PARKER
Hey...

With one vicious motion, Sol TWISTS Parker's NECK causing a sharp CRACK.

Parker falls backward and slumps DEAD against the bed, his eyes wide with surprise.

INT. SMOOTH HOST'S STUDY - NIGHT

The Smooth Host looks up.

Sol stands beside him. Half-naked and gripping his jagged metal sculpture.

BLOOD SPATTERS against the bookshelves as Sol SMASHES the sculpture DOWN on the Smooth Host's head again and again.

INT. GRAND ROOM - NIGHT

TIPSY BUSINESSMEN drink by the window.

TIPSY BUSINESSMAN
It's a moon shuttle seat, fine, but...holy mother of God...

Out the window, the two spot SOL - stark naked - INSECT-CLIMBING her way down the building...

INT. SECTION SIX HQ - SITUATION ROOM - DAY

CIA Director TAMMELYN DAVIS (50's, mousy but ruthless) speaks via holographic avatar to ARAMAKI and the team.

DAVIS
Lyle Parker was an IT specialist. He was also our agency liaison to the Enhancement Sector. He divided his time between the Bay Area and Shanghai.

A CRIME SCENE STREAM of the minute preceding the killing replays in mid-air. Anya's lips curl in disgust as she watches Parker CHOKE Sol just before Sol kills him.

ANYA
You know how to pick 'em, Director.

DAVIS
We were not aware of his... personal proclivities.

CONTINUED:

ARAMAKI
What does CIA think happened?

DAVIS
We think the Bot was hacked. It was a targeted killing.

ANYA
Neighbor Fours have military-level encryption. They're unhackable.

ARAMAKI
Her hardware could have been tampered with. But why target Parker?

ANYA
Yeah, why not *you* Tammy?

Pause.

DAVIS
Parker handled IT for an Umbra level surveillance op we're running in Guangzong Province.

ANYA
And you're not going to tell us what the operation is.

DAVIS
I'm lifting the curtain even telling you it *exists*.

Anya notices a local law enforcement feed - of SOL. She runs, chased by police, along the docks near the waterfront. Anya hollers for Batou.

ANYA
She's on the docks. Gear up!

The team THROWS on gun belts and RUSHES out the door...

EXT. SAN FRANCISCO DOCKS - NIGHT

A law enforcement perimeter has been set up around a PIER. The police line is lifted to allow SECTION SIX entrance to the area.

THIN POLICE CAPTAIN
The Bot is hit but it's not down. Injured four of my officers.

ANYA
Don't signal your snipers unless I request.

Anya and the team make their way down the shadowed pier. They reach a WAREHOUSE at dock's end and step inside.

CONTINUED:

IN THE WAREHOUSE

Between pallets - like a wounded animal - SOL lies in a heap against the wall. Anya walks slowly towards her.

ANYA
Are you Sol?

A low GROWL. Sol VANISHES behind the pallet.

ANYA
Sol, please engage your shutdown mechanisms. This is a civic emergency request, code 7K8K9N.

An eerie CHILDLIKE VOICE responds.

SOL
I don't wanna go back.

Anya puzzles at this.

ANYA
(to Batou)
Did you hear that?

Batou nods. He signals Togusa and Regis to SURROUND her.

SOL
Don't wanna go back!

ANYA
Okay, Sol. You don't have to go back. But you must engage your...

In the shadows, Anya sees Sol's face. She wears an expression of terrible DISTRESS. One of her LIMBS has been blown off. Flayed skin exposes her circuits.

SOL
It *hurts*. Hurts...

ANYA
I don't understand. You're experiencing physical *pain*?

Sol CRAWLS OUT in front of Anya, crouching like a cat.

ANYA
Shut down, please, Sol.
Or we'll need to deactivate you.

Suddenly agitated, Sol CLIMBS UP the side of the pallet. Her face opens in a SNARL and she LEAPS...

BLAM! BLAM! BLAM!...Sol falls heavily to the ground, crackling and oozing. Batou holsters his Seburo handgun.

BATOU
What the hell was *that*?

INT. SECTION SIX HQ - BIO-MIMETIC WORKROOM - NIGHT

SOL'S BODY is spread out in pieces on a lab table. Her red HAIR lies discarded in a decontamination bin.

GILLES OUELET sits like a SURGEON over an opened PANEL in her NECK. He studies the circuitry inside. Aramaki, Anya, Batou and the others pace around waiting.

HOURS LATER

Aramaki sits with coffee. Tammy Davis is present via avatar. The workroom door opens and Ouelet enters.

OUELET
An unknown entity had control of this machine for six hours, starting at 11:14 P.M. An N-4 has been compromised.

ANYA
Now we know why they've been buying up robotics code.

ARAMAKI
Jesus.

ANYA
The murder wasn't until 1:45 A.M. That means Parker was definitely assassinated. Gilles, how many N-4's are in service?

OUELET
Thirty, perhaps forty thousand.

Batou WHISTLES.

ARAMAKI
That means we have forty thousand potential assassins lying in bed right now next to Army Generals, congressmen...

ANYA
And CEOs. Gilles, it's likely you're high on their list. You'll need a 24 hour security team going forward. A *human* team.

OUELET
I understand.

ARAMAKI
We'll also need to recall all N-4 Bots. Immediately.

OUELET
Hanka will do whatever you deem necessary.

CONTINUED:

Anya paces.

ANYA
That Bot's behavior was bizarre. She displayed human emotion.

BATOU
Like a little lost kid.

OUELET
I'll have to analyze her code more carefully to understand what exactly they did.

ANYA
Were you able to trace the origin point of the hack?

OUELET
She was enslaved using protocols emanating from the Guangzong Province. China. And I must say, it's odd that we were able to pick that up. Masking the origin point is a simple trick.

Anya angrily gestures at Tammy Davis.

ANYA
What the hell is going on in China, Tammy? How long are you going to let us bump around in the dark? 'Til a love doll whacks the Secretary of Defense?

ARAMAKI
Tammy, our assistance stops now - unless we are briefed in.

Tammy Davis blinks.

DAVIS
Uncleared personnel, could you step out please?

Gilles Ouelet, support staff, Goose and Regis all step out. Only Aramaki, Anya and Batou remain.

DAVIS
And Zeiusho? You tell that one (Anya) to shut her mouth for five minutes. Or I'll tune right the hell out of here.

Aramaki looks at Anya. She grumpily accedes.

A SCREEN APPEARS

On it is a series of SURVEILLANCE PHOTOGRAPHS of ocean waves splashing into SEA CAVES.

CONTINUED: (2)

DAVIS
This is Macau. Been a free-for-all there for years. Bot-fighting, gambling, drugs. If you're a blood hacker, it's a good place to set up shop.

Anya looks closely at the Sea Caves.

DAVIS
This is Persimmon Hill. A former salt mine. An astronomer picked this up a few months ago.

An ELECTROMAGNETIC IMAGING MAP transposed over a satellite view of the area. There is a pulsing RED CIRCLE around Persimmon Hill.

DAVIS
There's off-the-charts levels of Electromagnetic Interference around this area. Nearly the amount generated by N.S.A. headquarters in Maryland.

Davis displays SURVEILLANCE VIDEO of LARGE TRUCKS that seem to disappear in the woods. And armed, hooded men lurking around the sea caves.

DAVIS
But this really caught our eye.

A SUBMERSIBLE hauls a TRUCK-SIZED GENERATOR underwater fifty feet below the sea caves.

ANYA
Is that a power generator?

DAVIS
They bring in two a week by submersible. Whoever's in there is interested in secrecy. And they need enough power to fire up a small city.

ANYA
<u>It's Hand of God's base</u>.

DAVIS
Not necessarily. It could be a Chinese intelligence facility or natural EM fluctuation. Analytics only has it at about 18% that it's a blood hacker base. We need to take this slowly. During the next generator drop we're going to smuggle a camera inside.

ANYA
No. You're going to smuggle *us* inside.

CONTINUED: (3)

Aramaki and Davis react with alarm.

DAVIS
The hell we will!

ARAMAKI
I'm not sending my team into a kill box, Major.

ANYA
This is actionable intelligence. It's a dereliction of duty to risk them slipping away.

Aramaki raises his hand.

ARAMAKI
Tammy, let me talk to Anya.

Davis abruptly TUNES OUT leaving Aramaki and Anya alone in the room.

ARAMAKI
I need CIA cooperation to do my job!

ANYA
If Laughing Man can hack Neighbor Fours? This war is *over*. He'll assassinate our civic leaders and in three months bring the country to its knees. We finally *know where they are*, Chief. It's time to go operational.

ARAMAKI
Tammy will never authorize this.

ANYA
But DNI will. If you go over her head.

ARAMAKI
You want scalps on your belt. And it's screwing with your judgement.

ANYA
You're damn right I want scalps, sir. I'm surprised you don't.

Aramaki softens.

ARAMAKI
DNI won't force Tammy give us operational support.

ANYA
I don't need it. Get me a ride on a C-6 transport and a code shield to hide our presence.

CONTINUED: (4)

ARAMAKI
You'd need a *recent* system exploit of Hand of God's base defenses. Where are you going to get that?

Anya considers.

INT. ALCATRAZ PRISON FOR INFORMATION CRIMINALS - DAY

Seated in a SECURE VISITING ROOM, Kodiak is mid-bite into a DOUBLE CHEESE BURGER when Anya hits him with some upsetting news.

KODIAK
You want me to knock *who*?

ANYA
Hand of God.

Kodiak pushes the cheeseburger back toward Anya.

KODIAK
Guard! Take it back! The fries, too!

ANYA
I've got you selling stolen robotics code to a known terrorist group, that then used that code to murder a federal agent.

KODIAK
Hey, I didn't know what they wanted it for.

ANYA
It doesn't matter. Under federal statute I can hang a capital murder charge on you.

Kodiak PALES.

ANYA
Or...I can get you out in two years. But you have to give me an exploit in their base defenses.

KODIAK
I will not touch those guys...for any reason. For any price.

Anya pulls up a screen of a beautiful SCHOOL CAMPUS.

ANYA
You know who Gilles Ouelet is?

KODIAK
Yes, I fucking know who Gilles Ouelet is.

CONTINUED:

ANYA
He's prepared to offer Portia a spot at Arrow Academy. It's a Hanka sponsored boarding school for parentless children in Monterey. She'll get academics. Be in nature. And in two years? She'll have her Dad back.

Kodiak looks carefully at the photo. He still isn't sure.

ANYA
One more thing. They do enhancement there. On site.

Kodiak's face opens.

ANYA
She'll get I.Q.-chipped. Get grace and dexterity coding.

KODIAK
A Hanka upgrade? For real?

ANYA
Top surgeons. Top components. None of this black market junk.

She leans in.

ANYA
If your daughter works hard? She'll be able to do anything she wants.

A long sigh. Kodiak knows he's beaten.

INT. ANYA'S SDV - DAY

Anya's SDV speeds along the tree-lined cliffs of Pacific Coast Highway. It's like a train. No driving necessary.

Anya plays cards with Portia. The girl drops her cards and pulls out a CIGARETTE.

PORTIA
Do you mind if I smoke?

ANYA
Yes! I certainly do mind.

She takes the cigarette out of Portia's hand and stuffs it under her seat.

PORTIA
My Dad lets me.

CONTINUED:

ANYA
Well, he shouldn't.

Anya gives Portia a stern look.

PORTIA
They were stale anyway.

ANYA
You don't act much like an eight year old.

PORTIA
My childhood was stolen.

ANYA
I'm sorry about that.

PORTIA
If you were very sorry, you'd get me a milkshake.

ANYA
I lost my Dad too, and you don't see me asking for milkshakes every second.

PORTIA
We all cope differently.

Anya can't help but smile at this.

PORTIA
Did you bring me my ear sensor?

ANYA
I like your ears the way they are.

PORTIA
My Dad says I need to get chipped up to get into college.

ANYA
Getting "chipped up" isn't all you might think.

PORTIA
Why not?

ANYA
It can make some people jealous. Which can make *you* lonely.

PORTIA
I'm going to get a dance chip, and a singing chip and one to be really smart so I can be a doctor. And the one you have that makes your eyes change color.

CONTINUED: (2)

ANYA
Dancing, being a doctor - you could do that on your own.

PORTIA
It's easier to get a chip.

Portia looks out the window for a while.

PORTIA
Your Dad is gone. What about your Mom?

ANYA
I still have my Mom.

PORTIA
Are you adopted?

Anya puzzles at this.

ANYA
No. Why do you ask?

PORTIA
You seem adopted.

Anya looks at Portia.

ANYA
You really don't act like an eight year old.

Portia presses her face against the cool glass window.

EXT. ARROW ACADEMY - DAY

Spanish-style buildings sprout out of a cliff by the ocean. A FRIENDLY COUNSELOR (20's, a bright-eyed young man) waits for Portia to say goodbye to Anya.

PORTIA
Good luck with finding your biological family.

Anya smiles at this.

ANYA
Thanks.

Portia gives the Counselor her hand. She glances back at Anya. For the first time, her voice falters.

PORTIA
Could you please check on me from time to time?

ANYA
Promise.

CONTINUED:

Anya waves goodbye. She's surprised by the wave of fondness she feels toward the girl. Walking down the hill, Portia turns to the Counselor.

PORTIA
Try to molest me and I'll bite your wiener off.

The Friendly Counselor shoots Anya a worried look.

INT. C-160 STEALTH HYCOP - NIGHT

Ghostly lights illuminate the island of Macau.

Anya, Batou, Regis and Goose are harnessed into paratrooper clips on this military transport HyCop. Anya addresses her team as they enter enemy airspace.

ANYA
Cloud-silent...Now.

The team powers down the various electronic systems active in and on their bodies.

ANYA
The code masking will hold for 12 hours - maybe less. Stay synchronized.

A GREEN LIGHT appears over the Hycop's cabin door.

ANYA
Go!

One by one, the four operatives LEAP out of the aircraft into the night sky.

IN THE SKY

The four FREE-FALL over the flickering city. All deploy GUIDE-CHUTES. As the four get closer to earth, we see that they can steer these chutes precisely. Each of the four floats off in different directions...

EXT. ABANDONED CASINO - NIGHT

Anya LANDS softly in an abandoned casino parking lot. Her chute FOLDS UP instantly into a satchel on her back.

She touches a spot behind her EAR and powers up. The faint blue backlight returns to her eyes.

In a PARKING BOOTH, Anya quickly disrobes. Under her leather jump-suit is an EXPENSIVE GOWN. Helmet off, earrings ON. Her gear somehow collapses into a tiny HANDBAG, which Anya wears on her shoulder.

CONTINUED:

Heels clicking on the pavement, Anya passes over a BARBED-METAL PEDESTRIAN BRIDGE.

TALLER RAW-BONED MAN
(in patois)
No entry.

Anya is stopped by two RAW-BONED MEN with weapons. They speak a Portugese/Cantonese patois. Anya offers a wide, sexy SMILE. Her patois is perfect.

ANYA
(in patois)
Any way we can get around that?

One Raw-Boned Man circle Anya, touching her white shoulders. Pushing aside the strap of her dress he sees something shocking on Anya's shoulder blade:

"Neighbor Four ~ Hanka Precision Instruments"

Their boredom turns to astonishment.

INT. MADRIGAL CASINO HOTEL - NIGHT

The two Raw-Boned Men stand awkwardly in the lavish office of the HOUSE MANAGER (40's, greasy).

Anya sits mannequin-still in a chair as the House Manager speaks on the phone. A SCREEN over Anya's head reads: "Status: Unregistered. Name: LIN".

HOUSE MANAGER
(into the phone)
It's on her screen! I'm telling you, she's an unlicensed N-4!

INT. CASINO FLOOR - NIGHT

International patrons drink and gamble at gaming tables. But the casino roof has GAPING HOLES and a DEAD DOG lies in a doorway.

One of the gamblers - in a TUXEDO - is REGIS. Regis glances at Anya as she walks across the floor - then returns to his craps game.

The House Manager, the Raw-Boned Men and KWOK (50's, the pit bull casino owner) escort Anya across the gaming floor toward a PRIVATE ELEVATOR.

They are joined by RAJ (30's, a blustery), a bearded man in a bullet-proof vest. Raj is accompanied by several SOLDIERS wearing jackets with WHITE HOODS (similar to the soldiers we saw in the sea caves surveillance video).

RAJ
She just showed up?

CONTINUED:

KWOK
Some whale must have bought her before the Fall.

RAJ
I'm taking her from here.

KWOK
Raj, be reasonable mate, she's found on my property.

RAJ
(to his men)
Get the sniffers.

KWOK
Finders, keepers! C'mon!

INT. SECURITY ROOM - NIGHT

The SKIN on Anya's THIGH has been opened, exposing her circuitry. One of her HANDS has been removed.

Raj watches over two white-hooded SNIFFERS - specialists in security technology. An AMERICAN SNIFFER (30's, bulky), runs his hand over Anya's Nano-Derm skin.

AMERICAN SNIFFER
Couple major modifications - but the structures look N-4.

Raj considers. He then nods at the other sniffers.

RAJ
Get her in a dark-box. Move.

They wheel in a LEADEN CASKET. Inside it, no wireless signals can transmit in or out. Anya discreetly sticks a tiny BEACON on the outside of the casket...

...before it SEALS her IN with an ominous CLICK.

INT. THE LAUGHING ROOM - NIGHT

Old COMIC BOOKS and an antique child's ROCKING HORSE populate this strange room.

An UNSEEN MAN studies a HOLOGRAPH streaming images of ANYA. As he watches, he plays with a bracelet STRETCH CHAIN. He stretches and retracts it over and over.

HOLOGRAPHIC SURVEILLANCE: ...*Anya discreetly sticks a tiny BEACON on the outside of the casket before it seals her in with a CLICK.*

Gesturing, the Unseen Man slows the video so he can study Anya's face. Back and forth. Back...and forth.

EXT. SEA CAVES - NIGHT

Blue waves CRASH into air pockets inside underground sea caves.

MOVING DEEPER: into the labyrinthine caves we find BATOU. He scans the geological content deep inside the cave and finds an ALLOYED INNER WALL beyond the rock.

On his gear belt, Batou picks up a soft BLUE SIGNAL moving over a topographical map. Anya is en route.

Batou carefully places GORGON MINE CHARGES at different points inside the caves.

Consulting his gear belt he sees a digital counter ticking down: **MASKING CODE FAILURE: ONE HOUR, FORTY MINUTES . . .**

EXT. SOUTH CHINA SEA - NIGHT

DRONE SHARKS sweep methodically under the black sea scanning for heat on the water's surface.

But they can't detect TOGUSA. He lies on his stomach inside a PLEXI-CRAFT. A cooling agent encases the craft's engine. Togusa wears a chem-suit that disguises his heat signature.

He too notices Anya's BLUE SIGNAL getting closer to the compound. Even as the "sharks" get closer...

INT. TRANSPORT - NIGHT

Raj and his retinue drive a CARGO TRANSPORT disguised as a TOURIST BUS. White-hooded guards ride beside LEAD CASKETS stacked against a wall. Anya's is among them.

The bus leaves the thoroughfare and follows a dirt through-road toward the foot of a MOUNTAINOUS COMPOUND.

A rock wall OPENS and CLOSES around the truck so quickly it seems the truck has disappeared into the side of the mountain.

EXT. SEA CAVES - NIGHT

Batou cuts into the alloy layer with his PIN LASER. The laser CRACKLES - but doesn't even SCRATCH the alloy. Batou CURSES under his breath.

A SOUND behind Batou. He whips around, double-barreled Seburo at the ready...

...to see REGIS behind him, tuxedo still on.

REGIS
She's in.

CONTINUED:

BATOU
Laser's useless. We're going to have to use a pulse. C'mon!

Regis immediately begins to CHANGE out of his tux into the WHITE-HOODED GARB of a HAND OF GOD SOLDIER.

INT. UNDERGROUND CAVE CHAMBER - NIGHT

Anya's LEAD CASKET opens...

She finds herself inside a VAST CHAMBER converted into a MACHINING ROOM. An array of Nano-Printers synthesize food, clothing and machine parts out of raw elements.

A "MUSCLER" (a fifteen foot tall SECURITY BOT with SIX ARMS, each with TWO HANDS on the end of them) lifts ANYA and carries her across the chamber floor. She glances up at SCREENS which display feeds from other chambers.

Armory. Dormitory. Coding Centers. A SIGN on the wall of one workroom reads:

ALCOHOL DESTROYS MY BODY; SEX CORRUPTS MY THINKING; ROBO-TOXINS WEAKEN MY HUMANITY

On one feed, a handful of SILENT YOUNG PEOPLE sit meditating in a quiet room. Cushions. Tapestries. A large graphic of a SWOOPING HAWK on the walls.

Another feed is a CODING CENTER. Young HACKERS work their machines while eating pizza and playing sims.

In their room, A WHITEBOARD in the room has various graffiti exclamations: *"MI-5 HQ BURNZ, bitchez!"*, *"PUNIsHER2 FIRS 2 CRK N.S.A. YAAAA! LULZ!!!"*.

Posted on the wall is a defaced life-sized cut-out of Gilles Ouelet with blood pouring out of his eyes.

A SKINNY FEMALE CODER (20's, hollow-eyed) speaks into a P.A. system which echoes throughout the cave network.

SKINNY FEMALE CODER
(on the P.A.)
Floorgasms for FionaBird who just surged a robo-toxin manufacturing plant in Houston, Texas! That's so beast! Use the tools to murder the Tools. L.M. is *epileptically* fired up about this hit, you guys. Hawks kill mousies, once more!

Hoots and CHEERS from other chambers. Anya LISTENS as she is carried into a disassembly room.

EXT. SEA CAVES - NIGHT

Batou presses a THUMB TRIGGER. A silent magnetic pulse blasts a HOLE into the compound's LEAD SHIELDING.

Batou and Regis CRAWL INSIDE the hole...emerging into

INT. AUTOMATED KITCHEN - NIGHT

...a darkened PANTRY where produce and fruit are stacked. Batou INCINERATES the sec-cam with his laser.

Emerging into a CAVE CORRIDOR, PISTOLS DRAWN, he and Regis creep down the corridor...

INT. DISASSEMBLY ROOM - NIGHT

Anya looks up as she is carried into the disassembly room. Hundreds of crate-sized cryogenic casings line the walls.

Each contains the PRESERVED HEAD of an N-4 BOT.

In another area is a JUNK MOUND of discarded N-4 torsos and limbs. Anya puzzles: why do they discard the bodies while meticulously maintaining the heads?

Anya is brought to the DISASSEMBLY area. A BOT is placed into THE DISASSEMBLER.

This SPIDER-LIKE MACHINE rips the Bot's arms from its torso. It tosses the limbs into the scrap heap - and then carefully places its CRANIUM in a cryogenic container. Powers it. Places it on the shelf.

The MUSCLER then sets Anya's prone form down upon the platform. PISTONS POSITION to RIP her apart...

...<u>when Anya deploys</u>. She FIRES her BLENDER GUNS at the Muscler's SECURITY CAM - then slides off the table to face down the massive Bot.

Blinded, the Muscler RISES up like an angry rhinoceros.

Its snake-like ARMS FAN OUT. The arms pick up drive shafts and metal scrap and HURL the pieces at ANYA at the speed of a fastball. Anya DIVES behind a scrap area.

She FIRES a BLENDER VOLLEY at the muscler. No impact.

Four ARMS reach out snake-like for Anya. She CLIMBS the wall to avoid them. One GRABS Anya's FOOT, WRENCHING IT.

Anya LEAPS off her good foot onto the creature's "back"!

IN THE VAST CHAMBER

The sound has set off yelping ALARMS.

CONTINUED:

SYNTHETIC VOICE
Breach. Breach. Breach...

The Machinists LOCK UP materials in cabinets and RUSH toward a door that opens onto a DOCK. Small BOATS wait to evacuate them.

IN THE DISASSEMBLY ROOM

The MUSCLER BUCKS and WRITHES like a furious rodeo bull. It SMASHES its back against the wall and STRIKES at Anya with twelve FISTS.

Anya ducks some blows, blocks others, gets HIT by OTHERS and finally LEAPS OFF the ogre-like creature just before it SMASHES her against the back wall.

The Muscler totters, dazed - enabling Anya to KICK the fearsome Bot onto the DISASSEMBLER.

MUSCLER
Urrrkkkkk....

Where its HEAD is TORN OFF, arms PLUCKED and alloys POUNDED by PISTONS into scrap metal.

Its head is then gently placed into a cryogenic container and placed on the shelf.

Breathing hard, Anya looks around for an exit.

INT. THE LAUGHING ROOM - NIGHT

The UNSEEN MAN watches Anya as she searches the disassembly room for an exit.

He compares Anya to old SURVEILLANCE FEEDS (snatched street feeds from the field) of her that have clearly been taken over several years. Tapping in, the man zooms closer to Anya’s face, studying.

Anya looks around for an exit.

The Unseen Man accommodates her. He flicks a finger, triggering...

INT. DISASSEMBLY ROOM - NIGHT

...A SLIDING DOOR, which OPENS behind the scrap mound in the disassembly room.

SKINNY FEMALE CODER
(from the P.A.)
Run your evacuation protocol!
This is not a damn test, you guys!

Outside Anya hears the SCRAPING sound of more MUSCLERS as they rumble toward the locked doors of the chamber.

CONTINUED:

Without a choice - Anya slips beyond the sliding door into the hidden corridor.

The DOOR slides closed behind her.

INT. THE LAUGHING ROOM - NIGHT

The Unseen Man watches as Anya BLASTS her way into an ELEVATOR SHAFT and RAPELLS up the shaft toward the higher floors. A voice speaks in his ear.

SKINNY FEMALE CODER
(via earpiece)
L.M., you've got to evacuate! We're under attack! There's a goddam strike team in here!

Unseen Man TAKES OUT the earpiece, placing it on the table. The Skinny Female Coder continues to shriek...

The Unseen Man gestures, switching interior cam angles. He spots BATOU and REGIS hiding in the ARMORY.

He watches them set EXPLOSIVES CHARGES inside the weapons depot. The Unseen Man FLICKS another FINGER.

As Batou and Regis are about to set the charges off, SLITS open above them in the CEILING of the ARMORY.

INT. ARMORY - NIGHT

Streams of HYDROFLUORIC ACID course down from treated plastic chutes onto the room below.

The acid BURNS through all it touches: the cabinets, the weapons, the floor. Batou and Regis JUMP against the walls to avoid touching the acid.

Scrambling atop a chair, Batou pulls his face away from the ACID STREAM pouring inches from his cheek.

Regis holds onto the LATTICE SHELVING, his feet DANGLING above the floor.

The feet of Batou's chair begin to DISSOLVE as the acid eats away at them...

BATOU
(via earpiece)
Major? Major?!

INT. ELEVATOR SHAFT - NIGHT

Her COM emits only soft static.

CONTINUED:

CLIMBING out of the shaft, Anya looks around. The top floor is weirdly quiet. No guards. No visible cameras or alarms. The chaotic sounds below have vanished.

INT. CIRCULAR CORRIDOR - NIGHT

Anya has emerged into a curving corridor. This through space has no visible entries or exits.

Anya deploys her BLENDER GUNS - and quietly walks the perimeter of the circular corridor. She is about to give up and search another floor...

...when LAUGHING MAN (mid 20's, sinewy with long black hair) appears, hovering over her head.

He appears inside a HOLOGRAPH.

LAUGHING MAN
(from the holograph)
Are you looking for me?

Anya FREEZES. Laughing Man's toy-sized holographic face bobs in front of her.

LAUGHING MAN
Because I've been looking for you.

She glances around, trying to determine from what part of the compound he might be communicating.

LAUGHING MAN
I'm in a sound-proof enclosure. No live signal and no EM in or out. Sorry to disappoint.

Anya readies her weapons.

ANYA
You are an Unlawful Combatant as defined under the 29th Amendment to the U.S. Constitution.

LAUGHING MAN
I don't recognize your constitution.

Laughing Man pulls his Stretch Chain out and back.

ANYA
A tribunal has found you guilty of conspiracy to commit terrorist acts against the United States and sentenced you to death.

LAUGHING MAN
Your masters terrorize the human condition itself. And they, too, will answer for their crimes.

CONTINUED:

Anya's limbs tense.

INT. ARMORY - NIGHT

ACID has now eaten away the granite floor of the armory to expose MINE SHAFTS underneath.

Regis and Batou cling desperately to the WALL as the streams DRIP closer.

Suddenly the cabinet Regis is holding COLLAPSES. As he falls BACKWARD to certain incineration...

REGIS
Batou - catch!

Regis hits a panel under his arm which *EJECTS his own HEAD* up and away from his falling body. Batou CATCHES Regis's powered-down cranium as Regis's PROSTHETIC BODY hits the six-inch deep pool of ACID.

SSSSSSSSS!! Within seconds Regis's robotic body sizzles into unrecognizable polymer sludge...

A few DROPS of acid SIZZLE up onto Batou's FACE.

BATOU
Uhhh....UHHHHH!!

The acid EATS through Batou's GOGGLES, then his EYELIDS. He SCREAMS. The pain is agonizing.

Blinded, Batou lifts his leg. He KNOCKS it against the armory cabinet. The door FALLS OFF the hinges, revealing two weapons not yet destroyed by dripping acid.

One is a Rocket-Propelled Grenade Launcher. Feeling around, Batou's hands find the LAUNCHER. His eye sockets still burning, Batou randomly LAUNCHES a GRENADE...

...which EXPLODES through the back of the armory, spilling rubble out into a generator area.

Carrying Regis's detached HEAD, Batou stumbles, delirious with pain, into the generator room.

INT. CIRCULAR CORRIDOR - NIGHT

Laughing Man speaks in a fast monotone. Anya walks slowly forward, the holograph moving with her.

LAUGHING MAN
(from the hologram)
Cybernetic "enhancement" defiles natural law. It grants knowledge without learning and skill without practice.
(MORE)

CONTINUED:

LAUGHING MAN (CONT'D)
Human excellence cannot become just another commodity to be gobbled up by moneyed interests.

Anya watches, listening. He's articulate.

LAUGHING MAN
This Universal Enhancement bill is our Rubicon. It's here we will make our stand. Because if this disease is enshrined into law - our species has ended.

Laughing Man's voice softens.

LAUGHING MAN
I tell you this Anya...because I *love* you. You're important enough to fight for.

Anya reacts to Laughing Man's use of her actual name.

ANYA
You got my name by hacking Section Six servers like you hacked the N-4's to turn them into assassins.

Anya has pulled up an INTERIOR SCANNER, visible only to her. Her internal transponder searches for E.M. PULSES emanating from the corridor's interior walls.

LAUGHING MAN
I hacked them to free them.

She detects nothing. Yet she can pick up E.M. pulses from other parts of the compound?

ANYA
They're not slaves, they're robots.

LAUGHING MAN
They're human beings, Anya.

Laughing Man FLICKS a FINGER, pulling up a VIDEO SUB-STREAM beside him in the hologram.

SHAKY VIDEO: ...of a rainforest identified as SRI LANKA. A giant unmarked AIRSHIP rests in a FIELD.

LAUGHING MAN
These transports take sixty teenagers at a time. Sri Lanka was popular for a while. Now they're doing landings in Fiji.

Plain-clothes MERCENARIES bark orders at VILLAGERS, many of whom YELL in anger as they surround the ship.

The video has distracted Anya. She watches.

CONTINUED: (2)

ANYA
What are you talking about?

LAUGHING MAN
Your “Neighbor Fours”. There.

Laughing Man points inside the video...

...at a group of Sri Lankan TEENAGED GIRLS. In CHAINS, the girls are loaded onto the Airship. The rotors start to turn.

ANYA
Those aren’t N-4’s.

LAUGHING MAN
They will be in about forty eight hours.

Laughing Man taps IN...

...toward one of the PILOTS of the Airship in the cockpit. The pilot wears a BASEBALL CAP featuring the WINKING “H” logo of HANKA PRECISION INSTRUMENTS.

LAUGHING MAN
These ships - owned and operated by Hanka - kidnap and traffic living souls into facilities in six countries. Their brain stems and spines are harvested and implanted into Neighbor Four prosthetic bodies. But these victims aren’t fully “shelled” into a new body as you were, Anya. Their minds are destroyed, their bio-matter repurposed. These tormented mongrel-beings are then sold on the open market as slaves.

Anya swallows. It’s a convincing presentation.

ANYA
Why would Hanka do that?

LAUGHING MAN
Because the harvesting of bio-matter builds a better robot. You noticed yourself...

Laughing Man plays a stream. *It’s of Anya, in the bar, commenting on the appearance of the beautiful N-4.*

ANYA
(in the stream)
She's so real. Look at her eyes.

BATOU
(in the stream)
Four million apiece - for a companion bot...

CONTINUED: (3)

LAUGHING MAN
Gilles Ouelet has found the perfect AI software platform: the bio-matter of a human child. And if Ouelet gets his U.E. Bill passed? He'll have monopolies in both robotics *and* enhancement. Then he won't have to kidnap children anymore. He'll strike deals with foreign governments to sell him their offspring like cattle...

ANYA
This is propaganda, not evidence.

LAUGHING MAN
Truth is like water, Anya. It rises to find its level.

Anya pulls a PIN LASER from her pocket and illicitly BURNS a HOLE in the wall. She can now pick up E.M. Pulses from the corridor's inner perimeter.

He's behind those walls.

ANYA
Then you are about to *drown*...

Anya spins her BLENDER GUNS and "cuts" an opening into the wall. She then THRUSTS her shoulder against the opening and SMASHES her way into the hidden chamber...

INT. LAUGHING MAN'S ROOM - DAY

Antique TOYS are BLASTED off of the shelves by Anya's assault.

Laughing Man takes cover on the ground, crawling toward a back archway, hands on his head as her bullets rip apart the odd, childlike room.

ANYA
Freeze! Don't fucking move!

Laughing Man freezes a few feet from archway.

ANYA
My family was killed in the May Day attacks.

LAUGHING MAN
I know you, Anya. Much better than you might imagine...

She puts her BLENDER GUNS against his cheek.

LAUGHING MAN
I know about the children you see.

CONTINUED:

Something drops in Anya's stomach.

ANYA
What did you say?

LAUGHING MAN
A boy and a girl. Aidan and Rachel. Is that right?

ANYA
How do you know that?

LAUGHING MAN
You never told Aramaki about them. Never told anyone. Did you?

Anya becomes upset.

LAUGHING MAN
You're not crazy, Anya.

An EXPLOSION knocks Anya off her feet. Batou ROARS into the room, ROCKET-LAUNCHER BLASTING. Guided only by his sonar, he lumbers forward.

BATOU
Take cover, Major!

Anya can't move.

LAUGHING MAN
(to Anya)
Break this capsule when you're ready for the water to rise...

Laughing Man HANDS a small CAPSULE to Anya - then JUMPS for a panic button under his desk.

A CHUTE OPENS in the floor.

Anya leaps after Laughing Man, but he reaches the chute. Circling down the slide, he SPLASHES into water far below. He has escaped.

Batou approaches Anya. She sees the poultice wrapped around his eyes.

ANYA
What happened to you?

BATOU
Later - Air Strike in seven minutes...

ANYA
We have to pursue!

BATOU
We need a boat to pursue, we gotta move!

CONTINUED: (2)

Anya looks at the CAPSULE in her hand. She pockets it as she and Batou turn to run.

EXT. SOUTH CHINA SEA - NIGHT

Six U.S. ATTACK HYCOPS bear down on Hand of God's mountain compound. The drone floaters STREAK toward the shore in defense of the compound.

Togusa pilots the ALLOY-CRAFT further away from the compound. Regis's decapitated head sits in a CRYO-BOX.

REGIS
(from the box)
Can you watch the speed-bumps please?

Onboard, Batou leans back. Anya has CAUTERIZED the wounds in his eyes and now puts a life jacket under his head.

Simultaneous MISSILE STRIKES from the U.S. Choppers seem to LIFT the compound off its very foundation.

A *shuddering BOOOOOOOMM*M...and Hand of God's Macau compound is reduced to a pile of smoldering rubble. Batou sits up, addressing Anya.

BATOU
He got clear. And now he needs to prove we haven't neutralized his operation.

Anya looks at the rubbled compound.

ANYA
He'll retaliate.

She and Batou share a glance filled with dread.

FADE OUT:

EXT. GOLDEN GATE BRIDGE - DAY

Tangerine and gray streak the early morning sky over San Francisco Bay.

POLICE CHECKPOINTS have been erected at every entrance point to the city.

Sober National Guardsmen stand alert protecting city monuments and military installations.

Sirened police escort cars whisk HANKA ROBOTICS CONTROL trucks along the city streets.

The atmosphere is one of controlled panic. The silence is that of a coming storm.

INT. SECTION SIX HEADQUARTERS - DAY

TOGUSA monitors an open line between Section Six and the SFPD EMERGENCY OPERATIONS CENTER situated in a basement bunker near city hall. EOC Director ESPERANZA (40's, clinical) fills Togusa in.

TOGUSA
How's the N-4 collection going?

ESPERANZA
The attacks have stopped cold. Bots are cooperating. It's freaking me out.

TOGUSA
It should. N.S.A's sending threat reports on the hour and I assure you that a massive operation by Hand of God is imminent.

ESPERANZA
We need a Section Six presence down here.

TOGUSA
Yeah, we're a little understaffed right now...

Exasperated, Togusa looks at a MONITOR of a bio-mimetic surgical room on a different floor.

TOGUSA
(to the monitor)
Our pants are down up here, people!

In the surgical room, REGIS'S PROSTHETIC BODY is being reconstructed by one team while BATOU's new MECHANICAL EYES are being reconstructed by another.

REGIS
How nice for you that you can stand upright to say that!

TOGUSA
Batou, what's the ETA, man?

Batou's eyes have been replaced with complex MECHANISMS resembling two arch MONOCLES. He sits up.

Batou can now see in a 360 degree range. He can "see" heat signatures, magnetic fields, even read air displacement to perceive motion behind walls.

BATOU
Fear me, ye who stay hidden.

He smiles.

CONTINUED:

BATOU
Goose, Anya still in there?

Togusa NODS. Batou pulls a TUBE out of his HEAD.

BATOU
Cut me loose, doc. I'm goin' upstairs.

INT. ARAMAKI'S OFFICE - DAY

In Aramaki's tinted-glass office, Anya sits facing he, Colonel Beech and Gilles Ouelet as she finishes her debriefing. Tammy Davis tunes in via avatar. She is livid.

DAVIS
We had this psycho as exposed as he may ever be!

ANYA
You think I don't know that?

ARAMAKI
Tammy, I'd like to remind you that it was Anya who fought for this mission. That base would still be operational without her insistence on going in now.

Aramaki holds up a virtual document.

ARAMAKI
Anya, we have a transcript from your feed of the "conversation" you had with Laughing Man. You want to give us your take?

ANYA
On what?

ARAMAKI
On his psychology. Pretty fanciful theories.

GILLES
He claims I'm using air pirates to...kidnap people?

ANYA
Yes, and harvest that bio-matter to construct your N-4's. Guess that's what makes them seem so "real".

GILLES
Why didn't I think of that?

Gilles smiles. Anya doesn't smile back.

CONTINUED:

ARAMAKI
I'd say he has a paranoid personality disorder. Would you agree, Anya?

Silence.

ARAMAKI
Anya?

ANYA
For the record, Gilles - *has* Hanka ever used ghosting to create AI Bots?

GILLES
I don't understand the question. Do you mean do we use organic brain matter?

Gilles's smile disappears.

GILLES
Are you asking me that seriously, Anya?

ANYA
I'm requesting a formal answer under oath. Are N-4's uniquely lifelike because they have human brain stems? Yes or no?

GILLES
No, Anya. My God.

Aramaki holds up his hand as Tammy tries to interject.

ARAMAKI
Are you satisfied with Gilles' answer?

Anya says nothing. Aramaki is concerned.

ARAMAKI
Anya, did you *believe* the things Laughing Man told you?

ANYA
No. Mostly, no.

ARAMAKI
Because I should remind you, I have a superb intelligence analyst who reported that Laughing Man is a con man, that, he constructs...

He consults a report.

CONTINUED: (2)

ARAMAKI
"..imaginary conspiracies to demand devotion and resources from his followers. He is a cultist, to the bone."

Aramaki puts down the report.

ARAMAKI
Do you stand by that assessment?

ANYA
How did he know so much about me?

Gilles and Aramaki share a concerned look.

GILLES
Anya, would you allow us to take a quick look at your wetware? It's important to determine whether -

ANYA
Whether or not I've been *hacked*?

Aramaki leans forward, now quite worried.

ARAMAKI
Hear us out, Anya. Laughing Man was close enough to target the logic code in your hippocampus, we just want to make sure -

ANYA
I know how to monitor my own firewall systems.

GILLES
You know they've worked to acquire a mole inside Section Six. And from this transcript, it looks like he may have *wanted* you to find him...

ARAMAKI
We can know in an hour. Let's do a brief dive, and-

ANYA
I'm not a mole, Zeiusho, and I'm not doing a dive!

ARAMAKI
You don't trust me, Anya?

Aramaki is wounded at this thought.

ANYA
I trust you...I...just I need some time.

She starts to rise.

CONTINUED: (3)

ARAMAKI
One thing, before you go. Laughing Man talked about you "seeing children". Do you know what he might have meant by that?

Pause.

ANYA
I don't know. I played along to see where he was going with it.

ARAMAKI
You know the rules. I can't put you in the field until you do a dive. And I have to take your clearance.

ANYA
Give me until morning.

They look at her.

ANYA
Don't look at me like that! I have not been breached!

Aramaki looks to Gilles.

GILLES
It's all right with me.

ARAMAKI
Okay, Anya. But morning, yes?

She turns and WALKS out.

INT. SECTION SIX HEADQUARTERS - DAY

In a daze, Anya walks out into the bullpen where TOGUSA juggles multiple incoming avatars - Esperanza, local politicians, Tammy Davis at CIA.

NET NEWS FEED
(from the wall)
...and that 'Hand of God' has been silent since the two word warning three days ago: "It's coming"...

TOGUSA
Our threat matrix is popping a vein out there. Anya?

She keeps walking. Batou appears at the door.

BATOU
They treatin' you right? Cuz I'll crack some frickin' heads if-

CONTINUED:

ANYA
Leave it alone, Batou. I just...need to clear my head.

She exits through the bullpen doors as Batou and Togusa stand watching.

EXT. GOLDEN GATE BRIDGE - DAY

Anya stands out on the pedestrian walkway overlooking the bay. She climbs up on the PARAPET staring at the long drop into the strait.

A car HONKS worriedly at the young woman when...

...she LEAPS from the bridge.

FALLING a hundred...two hundred feet...KNIFING into the water...SINKING FAST beneath the surface of the water. Anya looks up as the light from the surface rapidly fades above her.

ON THE STRAIT'S BOTTOM

A hundred feet below, Anya - unhurt - SITS on the ocean floor. She stares into the black water, deep in thought. A holographic screen shimmers in the water, revealing PAZU's face. Anya is MEDITATING.

ANYA
(O.S.)
I think there's something wrong with me.

INT. SELF-DRIVING VEHICLE - MONTEREY - DAY

Past towering redwoods Anya drives. She drives manually while speaking to SANDY on her com.

SANDY
(on the com)
What do you mean, honey?

Anya looks in her mirror.

In the back seat of her car, AIDAN and RACHEL sit staring back at her. Rachel is covered in BLOOD.

ANYA
Nothing. I gotta go...

She ENDS the call. And CLOSES her EYES. When she opens them, she nearly SKIDS off PCH...

...but the children in the back seat are now gone.

INT. ARROW ACADEMY - DAY

Even the school cafeteria now has patrolling ARMED GUARDS. Through a window, a newly constructed electrified FENCE can be seen surrounding the perimeter of the facility.

Portia happily sips a chocolate milkshake. Anya sits across from her, pleasantly distracted.

PORTIA
...and they said I'm getting my dex chip soon - maybe next week!

ANYA
What if they run out of dex chips? Are you doing exercise to keep your body strong, just in case?

PORTIA
Yes, unfortunately. They make us do push-ups.

Anya smiles. Portia's face becomes wistful.

PORTIA
I like it here.

ANYA
That was the idea.

PORTIA
When my Dad gets out...will I have to leave?

Anya hasn't thought about this.

ANYA
Why don't I talk to the headmaster about letting you finish school here?

Portia smiles widely at this prospect.

EXT. ALCATRAZ PRISON FOR INFORMATION CRIMINALS - DAY

A baffled KODIAK bundles up in a borrowed jacket. Anya walks him onto a FERRY that heads back to the city.

KODIAK
Do you have a crush on me?

Anya SCOWLS at this.

INT. "RHADA" SAFE HOUSE - NIGHT

Walking into the shabby, windowless apartment, Anya turns on LIGHTS and walks to the kitchen.

CONTINUED:

KODIAK
I'm not exactly feeling like due process is being observed here.

ANYA
Wanna bus ticket back?

Kodiak grumpily takes off his jacket.

ANYA
Can you get me into Hanka Technologies private messaging system?

Kodiak looks at her.

KODIAK
A thicker chair cushion and two pulled-pork sandwiches from Cruller's on 3rd? Anything is possible...

INT. "RHADA" SAFE HOUSE - NIGHT

Kodiak LICKS barbecue sauce off his FINGERS as he scans through a bluish holo-site listing dozens of PERSONAL MESSAGES from Gilles Ouelet's private archives.

KODIAK
No Sri Lanka, no purchase orders for cargo planes, no "bio-matter".

ANYA
Get into their engineering specs for Neighbor Fours...

Pork sandwiches MORPH into several pots of COFFEE as Kodiak works through the night...

KODIAK
Okay, okay... Yes!

Kodiak pulls up a DENSE DIAGRAM in the drawn form of a human body. Each cubic millimeter of the body has dozens of screens outlining nano-level specs on N-4 Bots.

KODIAK
This is pretty advanced shit...

ANYA
Go to the wetware coding in the frontal lobes...there...

Anya points to a screen atop the FRONTAL BRAIN of the Bots. There are radically fewer screen diagrams.

ANYA
It's the brain...and yet these are like crayon drawings compared to the other body part specs...

CONTINUED:

Kodiak zooms in on a series of messages inside the coding: **“Patent 3737 pending...Patent 3737 pending...Patent 3737 pending...”**

KODIAK
I know, I know...we’re hitting Hanka’s patent department next...

ANYA
No.

She has an idea.

ANYA
Go to the legislative language of the Universal Enhancement Bill. Office of Senator Lillian Marks.

HOURS LATER

Kodiak has cracked the private messaging of Lillian Marks. He has pulled up DRAFT LANGUAGE for HOUSE RESOLUTION 595038, The Universal Enhancement Program.

KODIAK
My eyes are crossing...

Anya SCANS the bill’s 1700 pages in just a few seconds, narrowing in on one small addendum in an appendix.

ANYA
Here...

She ZOOMS in on a particular passage:

...that in exchange for these discounted upgrades, the resolution approves Patent 3737, a mechanism for harvesting bio-matter, to Hanka Precision Technologies, and renders lawful this crucial research...

KODIAK
The fuck does that mean?

Anya stares dumbstruck at the text.

ANYA
It means it’s true. He’s harvesting brain matter. And soon it’s going to be *legal*.

The SCREENS abruptly CHANGE.

ANYA
What happened?

ONSCREEN MESSAGE: Bravo, Anya. You’re getting closer. But this site is more important. Laughing Man.

KODIAK
Laughing Man. Laughing Man?!

CONTINUED: (2)

Kodiak stands up, terrified, but Anya sits him back down.

Laughing Man has redirected them to an ARCHIVAL SITE for the STATE of GEORGIA. Kodiak waves his hands, struggling to take back control of the system.

KODIAK
It's not responding. It's...

The HOLO-SITE they're stuck on is an evidentiary database of regional TRAFFIC ACCIDENTS from the year 2039.

ANYA
Traffic accidents?

Glancing back at the site they landed on, Anya sees HORRIFYING PHOTOGRAPHS of a half-destroyed school bus. And an archive of oddly familiar terms:

*Dec. 18th, 2039. **Blythe, Georgia. Wren** Ave and Route 14. Multiple fatality bus crash originating from **Ethel Lee** Children's Home. List of injured: Stark, Lawrence. Landis, **Aidan**. Landis, **Rachel**.*

ANYA
Wren...Ethel Lee...what is this?

KODIAK
It's definitely the live site for the state of Georgia...

Anya blinks her eyes.

KODIAK
Are you okay?

She's dizzy.

KODIAK
Hey, your systems are sound, right? Cuz I'm outside the judicial system here...

Anya gets up. She is profoundly disturbed. She rushes to the door and down the steps. Kodiak bounds after her.

KODIAK
Wait! Major! You gotta take me back to prison!

INT. SANDY'S APARTMENT - NIGHT

Distraught, Anya RUSHES through the door. Sandy sits PAYING BILLS. She looks up, shocked.

ANYA
Close the door. Lock it.

CONTINUED:

SANDY
What's wrong?

Anya LOCKS Sandy's door. Her eyes dart and her jaw is clenched.

ANYA
Do you remember those kids we saw at the Saratoga house? A boy and a girl. Aidan and Rachel. Right?

SANDY
Yes. But sweetheart, what is it? Did something happen?

ANYA
The high school outside our house, it was Georgia Blythe Memorial High! "Memorial"! It's a message! You see?

SANDY
Honey, I don't know what you mean...

ANYA
The accident, this bus accident, it happened in Blythe, Georgia! And those kids were on the bus!

Anya crouches, her head in her hands.

ANYA
Someone has access to my...*my mind*!

Sandy starts to CRY.

SANDY
No. Darling, sit down. Sit down. We're gonna get to the bottom of this. Hear me? We will. We have to call Zeiusho.

ANYA
No! He already thinks I've been compromised. He'll decommission me!

SANDY
He'll help you, honey, he's our friend!

ANYA
They're hiding things, Mom, bad things! They're hurting children!

SANDY
Anya, look at me. *Look at me*!

Sandy's expression is sharp. A hovering Mama Lion.

CONTINUED: (2)

SANDY
I am your mother and you sound...wrong. You sound very confused and erratic. Now you remember, Zeiusho said, there were sometimes instances where previous candidates had...episodes.

Anya closes her eyes.

SANDY
But he also said there were options, that if it showed up, we could treat it.

Anya SQUEEZES her mother's hand.

ANYA
You're right. I will. But not yet. Just...talk to me. Okay? Distract me.

SANDY
How?

ANYA
I don't care. Talk about ... formative things. Things that made us a family.

Sandy starts to understand.

SANDY
Okay. Well, Your father was deployed, in Tokyo. You and Raymond and Wren and I lived in a converted schoolhouse. It was winter, and I was a nervous wreck.

ANYA
Because Raymond claimed he saw vampires at night. And you're scared of spooks.

SANDY
And every night I would hear this scratching noise from the other room, like a huge dog mushing around in the trash. I'd check - but nothing there. And Raymond had put some rat poison in the basement.

ANYA
Without telling you.

SANDY
A week later I started smelling something. So I got my flashlight and got down on my knees under that awful couch...and saw a foot long dead rat staring back at me!

CONTINUED: (3)

ANYA
And you screamed!

Anya LAUGHS out loud.

SANDY
At the top of my lungs! And then you all woke up, and *you* screamed! And at that exact moment...

ANYA
Daddy put his key in the door, home from his nine month deployment, to find-

SANDY
Me screaming, you all screaming, the dog barking and Daddy said...

ANYA AND SANDY
“Is her cooking still that bad?”

The two LAUGH quietly. For Anya her laughter quickly turns to tears.

ANYA
I miss him.

SANDY
I do too.

She EMBRACES Sandy.

SANDY
Whatever’s troubling you? Remember, we’ve gotten through worse.

Sandy quickly wipes her nose.

SANDY
Dammit, I’m getting a cold...you wait here...

Anya NODS.

A SHEET UNFURLS

Over a COUCH. Sandy sets up a comfortable temporary bed for Anya. She places an album of family pictures next to the bed along with a plate of COOKIES.

SANDY
I know you can’t eat them, but I figured maybe you’d like to look at them.

They HUG again and Sandy pads off to her room to sleep.

INT. SANDY'S APARTMENT - NIGHT

Anya BLINKS awake. She orients, surprised to find herself in Sandy's apartment. She glances at her SCREEN - and sees many messages: from Batou, Aramaki and Ouelet.

She ignores these. Rising, she notices the apartment is disheveled. She walks to her mother's bedroom. Gently, she opens the door...

ANYA
Mom?

To find Sandy's bedroom EMPTY.

ANYA
Mom?

Sandy is not in the bathroom. Or in her closet. Her car keys are gone. She's VANISHED.

Anya is suddenly very worried. Grabbing her gear belt, she RUNS for the door...

EXT. ROUTE 82 - NIGHT

Manually driving her SDV, Anya speeds down Route 82 heading to Palo Alto. She's quite agitated. As she drives she leaves a message for Aramaki.

ANYA
(into the phone)
Zeiusho - my Mom disappeared in the middle of the night. It's totally unlike her and she's not answering her com. I'm worried...I'm worried you're right. Laughing Man is in my head. I'm coming to see you...

EXT. BIO-MIMETICS LAB - STANFORD UNIVERSITY - NIGHT

Anya sneaks up a back staircase to arrive at the door of Aramaki's studio.

BURSTING in, Anya finds Zeiusho in scope goggles, crouched over the cranial circuitry of a prone AI BOT. The BOT is splayed on a work table.

ANYA
Zeiusho?

Aramaki turns to look at Anya.

That's when she sees *that the AI BOT Zeiusho crouches over is in fact, her mother, Sandy*. *Blue viscous fluid stains Sandy's shirt*.

CONTINUED:

Sandy is an AI ROBOT.

ARAMAKI
Anya!

No. No. No.

Backing out of the studio. Down the steps. Out into the parking lot.

ARAMAKI
(O.S.)
Anya, wait!

Zeiusho CURSES to himself and hits an ALARM.

Within moments, Section Nine security operatives surround Anya's car. More pour around the corners, hunting the intruder.

Breathing hard behind a set of vending machines. Anya spots a parked HY-BIKE. She REMOTE-WIRES it.

Clicking the cammo on her Nano-Derm, Anya DISAPPEARS into her surroundings as she slips onto the silent Hy-Bike.

She rolls off the parking lot onto the GRASS, leaving behind the campus for the dirt roads of the adjacent NATURE PRESERVE. She revs the bike out into...

EXT. NATURE PRESERVE - NIGHT

A protected grove. Anya tosses down the stolen bike. She falls to her knees. Fighting her panic. Years of uneasiness coalescing into one moment of animal fear.

Rummaging through her gear belt, she finds the small CAPSULE Laughing Man gave to her.

Anya BREAKS the CAPSULE under her nose. Breathing deep, her throat CATCHES. She crumples to the ground.

FROM HIGH ABOVE: Anya's body is very small against the green canopy that enfolds her.

EXT. NATURE PRESERVE - NIGHT

EYE-LAMPS illuminate the forest. A small team of "God's Soldiers" move forward into the copse of trees. One Hooded Soldier identifies Anya on the forest floor.

The team gathers up the stricken Anya in their arms.

Placing her onto a gurney, they move her helpless body to the cabin of a TRI-BIKE that idles on the reserve's pebbled through-pass.

INT. EMPTY MEDICAL WAREHOUSE - NIGHT

HOODED MEN guard the entrances and exits of this lofty medical warehouse.

In the corner of the warehouse is LAUGHING MAN. He monitors an array of metrics surrounding a bed. He chews on a handful of almonds.

A semi-conscious ANYA lies in the bed. Electrodes cover her body.

LAUGHING MAN
Are you ready to know who you are?

ANYA
(quietly)
Yes.

Laughing Man gently flicks a SWITCH.

Anya SEIZES, as if undergoing electro-shock.

Her DILATED PUPILS widen with awe.

ANYA'S POV: TELESCOPES through a NARROW, BLACK TUNNEL.

In the tunnel, random IMAGES from Anya's recent days, weeks and months flood her mind.

SANDY'S CRANIUM, circuitry exposed, is visible from the doorway of Aramaki's studio.

The MUSCLER CRUNCHES Anya's ankle in his hand.

The MOONLIT SKY pulls away from her as she parachutes out of the HYCOP over Macau.

PAZU speaks directly to the camera during his Satsang.

ANYA shares a glance with ARAMAKI as they challenge Tammy Davis.

A glass of GLENLIVET is set down before Batou in the bar.

Images from further in the past begin to cycle through the tunnel ever FASTER...

Anya cuffs a batch of HACKERS on the shoulder of a freeway...Anya shakes hands with BATOU for the first time...a GRADUATION CEREMONY where Anya is inducted into Section Six...Days after her shelling, struggling to walk...finally, the moment of her Awakening...

Anya's memories GLITCH at thoughts of her shelling, as if her mind must pull earlier images from a different cabinet...

The GOLDEN GATE BRIDGE SPAN SNAPS, sending tangled cables falling toward her...

CONTINUED:

Anya gives Aramaki a THUMBS UP before the presentation... Anya JOGS with Raymond and Wren... READS on the porch with Sandy... FISHES with her father as a young girl, proudly holding up a BIG TROUT...

These pre-May Day images take on an ALGORITHMIC texture, her memories breaking down into PIXILLATED NUMBERS.

A different set of numbers - Laughing Man's code - seems to BATTLE with the first set. Scrolling numbers thrust, parry, and counter each other.

Laughing Man's code PENETRATES THROUGH Anya's artificial, programmed memories into something deeper...

...memories from "Anya's" ACTUAL CHILDHOOD:

INT. ETHEL LEE CHILDREN'S HOME - MEMORY - NIGHT

A gray dormitory. Parentless children toss and turn in their beds. ROACHES crawl in the corners. A violent FISTFIGHT between belligerent teenagers.

COLLUS (40's, grim) - the home's administrator - watches TV in an office, oblivious to the needs of the children.

ANYA'S POV: AIDAN and RACHEL LANDIS (the two mysterious children of Anya's visions), brother and sister, huddle together on a blanket between their two beds.

INT. EMPTY MEDICAL WAREHOUSE - NIGHT

Laughing Man stares at a holographic monitor that DISPLAYS a stream of Anya's unearthed MEMORIES.

At the sight of the brother and sister in the orphanage, Laughing Man's face tightens with emotion.

ON THE STREAM: Aidan HOLDS Rachel in his arms, reassuring her. Cutting between Laughing Man, Anya, Aidan and Rachel, we realize...

"Anya Peace" was originally this girl, RACHEL LANDIS. And Laughing Man was originally this boy, AIDAN LANDIS.

Anya and Laughing Man are brother and sister.

INT. SCHOOL BUS - MEMORY - NIGHT

A rainy night in Georgia. A SCHOOL BUS returns from a doctor visit two towns over in Blythe. It speeds past a sign for "Wren St."

On the side of the bus is the name of the facility:

"ETHEL LEE CHILDREN'S HOME"

CONTINUED:

An INTOXICATED BUS DRIVER (60's, trembly) takes corners too fast as he travels along a cliff-side highway. Aidan and Rachel sit near the front.

A sharp curve and the bus RISES onto two wheels...teetering...before SKIDDING off the CLIFF.

Tumbling and crashing, the inside of the bus turns into a violent clothes dryer. Bodies - including Aidan's and Rachel's - are hurled against the inner hull of the bus.

The BUS lands in a smoking heap at the bottom of the cliff.

INT. RURAL HOSPITAL - MEMORY - NIGHT

Stacked in rows along the floor, small FEET peek out from under sheets. The deadly crash has claimed the lives of most of the children on the bus.

INT. CRITICAL CARE WARD - MEMORY - MORNING

Rachel (young Anya) lies bruised and bandaged inside an oxygen tent. Her small, terribly injured body clings to life with the help of machines. A sheet indentation indicates the girl's LEG has been MANGLED.

Lacerated and bruised - but less badly hurt than Rachel - Aidan lies on the bed beside her. He fades in and out of consciousness.

An ICE-EYED MAN and an ELEGANT WOMAN enter their hospital room. Using hand-held SCANNERS they stand over Anya, sizing her up like a horse at a state fair.

ICE-EYED MAN
O neg. 47.3 inches projected to 66 inches. Brain size 1,180 cubic centimeters.

The Elegant Woman walks around to look at the Man's scanner.

ELEGANT WOMAN
1180? Are you sure?

Rachel's eyes blink open. She stares up at the pair. Are they doctors?

INT. HOSPITAL CORRIDOR - MEMORY - NIGHT

Across the hall, the Ice-Eyed Man and the Elegant Woman sit negotiating with Collus. A THICK ENVELOPE has just been handed to Collus.

ICE-EYED MAN
We'll need a death certificate.

CONTINUED:

Collus considers this.

INT. CRITICAL CARE WARD - MEMORY - NIGHT

The Ice-Eyed Man UNHOOKS Rachel from the machines. The Elegant Woman gathers her clothes. Aidan BLINKS awake. He sees his sister being WHEELED out of the room.

Suddenly Aidan leaps out of bed and is UPON them, PUNCHING and attacking the Ice-Eyed Man.

The Ice-Eyed Man TUSSLES with the boy. The scuffle draws the interest of sleepy-eyed farmers sitting in the ER.

ELEGANT WOMAN
(whispering)
Just take *him too*.

EXT. CORNFIELD - MEMORY - NIGHT

Rachel is wheeled toward a military HYCOP, which has landed in a cornfield. Aidan continues to STRUGGLE. He has been restrained by the Ice-Eyed Man.

ARAMAKI and OUELET exit the helicopter.

Holding his tie to protect from the wind, Aramaki approaches Rachel's gurney.

ELEGANT WOMAN
This is Rachel.

ARAMAKI
My goodness, poor thing.

ELEGANT WOMAN
Physically, it should work - but you're looking at significant psychic trauma.

ARAMAKI
We'll take care of that.

Aramaki leans down to look at Rachel.

ARAMAKI
Hi there, Rachel. I need to give you a little stick. Okay?

Rachel looks at Aramaki. Aramaki pulls a small SYRINGE from his pocket, kneels and INJECTS her.

ARAMAKI
We're going to take good care of you, Rachel. It's a new life.

CONTINUED:

He strokes her hair as Rachel's vision DOUBLES and she fades back into unconsciousness.

DISSOLVE TO:

INT. EMPTY MEDICAL WAREHOUSE - NIGHT

Anya AWAKENS. Laughing Man sits beside her on a stool. He calms her as she reorients, staring up at warehoused monitors and I.V. poles.

ANYA
You're my brother?

Laughing Man nods at his HOODED GUARDS, who leave the room.

ANYA
Did they shell you too?

LAUGHING MAN
Aramaki had certain parameters. Brain size. Clean DNA. You were what he was looking for. I wasn't.

Anya's face crumples in distress.

ANYA
I remember scanners above my head.

LAUGHING MAN
They measured us every morning. Like pigs. Fattening us up.

He paces, agitated. Anya sits up.

LAUGHING MAN
One night I heard them take you out of bed...

INT. BEALE AIR FORCE BASE - FLASHBACK - DAY

Teen-aged Aidan sneaks past a guard and PEERS through a hole in a frosted window...

LAUGHING MAN
(V.O.)
And I saw. What they did.

...to see RACHEL - his sister (Anya) - being lowered into a casket-sized integument. She has been drugged. Moments later, a WASH of BLOOD fills the plexiglass tank.

Aidan's face goes blank as he watches his sister's flesh slough off inside the amniotic bath.

INT. EMPTY MEDICAL WAREHOUSE - DAY

Anya stares at him.

LAUGHING MAN
That night, I slit my handler's throat and snuck out on a supply bus. I was welcomed into "Hand of God" and helped them carry out the Presidio assault. It took years to finish your shelling. They programmed a false timeline into your software.

Anya struggles to assimilate all the new information.

ANYA
But fishing with my father...reading "Henry V"...the specificity, the detail...why?

LAUGHING MAN
Aramaki had to show his paymasters he could construct not only an artificial body - but an artificial human identity.

The phrase leaps into her memory like the ring of a bell.

ANYA
"The soldier is the system"...

LAUGHING MAN
The Pentagon wanted insurance against you leaving their service, so Aramaki wrote the program for your "modeling identity". He designed a personal revenge story about hackers killing your family that would set a "favorable psychology" for your working life as a Special Forces Operative. To ensure you would be loyal, driven, dedicated.

ANYA
Enslaved to the mission.

Anya CURLS into herself. A kettle, boiling.

ANYA
And now Ouelet is going to bribe his way into making it all *legal*?

Laughing Man nods.

ANYA
Dad...Sandy...Wren... *They never were*. How can that be?

She slowly rises.

CONTINUED:

ANYA
Ouelet and Aramaki gave them to me. Let me love them. And then murdered them. Just to *guarantee their investment*...?

She LEAPS to her feet. Adrenalized with rage.

LAUGHING MAN
And a similar process is now being inflicted on thousands of other children.

ANYA
No. We will find them. We will save them.

She takes Laughing Man by the SHIRT.

ANYA
Where does Hanka do the harvesting? Where are the facilities? You must know!

LAUGHING MAN
It doesn't matter where...

ANYA
Yes, it does!

LAUGHING MAN
Those children are already casualties. We have to fight for those we can still save.

ANYA
How?

Laughing Man's eyes glitter.

LAUGHING MAN
Structures this entrenched cannot be removed by a political process. Lenin knew that. So did Mao. What eliminates parasites is *bloodletting*.

He grows happier the more he talks.

LAUGHING MAN
We will kill them in their homes. We will make craters of their cities. I will be their Satan, Rachel, and you will be their Angel of Death.

Anya's eyes are cold with fury.

ANYA
Aramaki wanted a "revenge story"? <u>He's going to get one</u>.

CONTINUED: (2)

Anya WALKS toward the DOOR of the warehouse.

Laughing Man glances at his MUSCLER BOTS against the wall. He could activate them, stopping Anya. But he doesn't. Anya reaches the door.

Laughing Man smiles as he watches his sister leave.

EXT. MARKET STREET - "GYPSUM" OFFICES - DAY

The headquarters of "Gypsum", a devices and systems company situated in a painted brownstone. A NEWS FEED plays in a HOLOGRAPH on the wall of the building.

NEWS FEED
(from the holograph)
Five deadly N-4 attacks in the last two hours have police speculating that Laughing Man, leader of "Hand of God" has initiated a new operation in San Francisco. The terrorist swore deadly Bot attacks would increase "on the hour" until Universal Enhancement Legislation was pulled from the Senate Calendar...

CRACKING SOUNDS from the sidewalk. Several female N-4's CLUB a bloodied TURTLE-NECKED MAN to death. One wields a PARKING METER. Terrified pedestrians RUN for SAFETY.

RISING UP: Above the San Francisco neighborhood, pockets of N-4 attacks - some evolving into RIOTS - pop up around the city.

EXT. STREET - SAN FRANCISCO - DAY

Outside a bar, Batou squares off against three FERAL N-4'S terrorizing a group of local tech employees.

One bot LEAPS for Batou. Batou GRABS the Dreadlocked Male by the HAIR, pulling it to the ground. A Crop-Cut N-4 lifts a TRASH DUMPSTER to DROP on Batou...

...when TOGUSA ROARS up to the sidewalk on his HY-BIKE, SLIDING it into the Crop-Cut BOT, and rolling away.

The Crop-Cut N-4 DROPS the DUMPSTER on herself, CRUSHING her own PELVIS. The BOT squirms and moans. Goose cuffs them even as his COM fills with news of more attacks.

GOOSE
It's on, man. Bots bein' hacked all over the city.

BATOU
Wrap 'em up and give 'em to SFPD - *not* the Hanka control teams. I gotta meet someone.

CONTINUED:

Goose secures the N-4's as Batou runs toward his car.

INT. MISSION STREET CAFE - DAY

At a back table, Batou calls up a HOLOGRAPHIC SCREEN for the person on the other side of the table.

BATOU
I used the exploit you gave me. Cracked the second layer of the Hanka sub-contractor site this morning and found these.

SCREEN SHOTS: Spreadsheets marked "HANKA" track "subjects" from source destinations overseas to facilities in the U.S.

PHOTOGRAPHS: These "subjects" are teenagers from places like Sri Lanka and Micronesia.

SPREADSHEETS: Inputs for precise measurements of their spinal columns and brain diameter.

BATOU
Looks like there's even a harvesting facility here on the West Coast.

A disheveled ARAMAKI's worst fears are realized.

ARAMAKI
Dear God...

BATOU
This is kidnapping. Murder. Who am I supposed to be shooting at, Zeiusho?

Batou notices a MESSAGE inside his COM:

THIS COMMUNICATION IS BEING ILLEGALLY MONITORED

ARAMAKI
Anya's tapping your Com. Tell her she has to come in!

...but Anya has dropped off the line. Aramaki gets up and runs out the door.

EXT. STREET - SAN FRANCISCO - DAY

Anya closes her wiretapping screen and pulls up a TRACKING BEACON to help find her quarry: ARAMAKI.

Police cars have cordoned off entire city blocks where N-4 RIOTING now spirals out of control. Pedestrians have abandoned the streets, sheltering in place in their homes.

CONTINUED:

Anya ignores the chaos around her, instead RUNNING through the streets of San Francisco toward Aramaki's blinking signal...

INT. H.P.I. SAN FRANCISCO CAMPUS - DAY

Gilles Ouelet secure tele-conferences with subordinates in different countries. His face quivers with anger.

OUELET
The air space above that hell-hole is bought and paid for, so tell -

ARAMAKI bursts into the room as a desperate secretary tries to prevent him.

OUELET
Zeiusho? What are you -

He walks up to Ouelet and PUNCHES him in the face. Ouelet falls on the floor.

ARAMAKI
You *commercialized* the shelling process? Ghosting was to be reserved for limited military use!

OUELET
It isn't ghosting!

ARAMAKI
It's worse! You're harvesting living bio-matter, cutting people up like cattle!

OUELET
I saw the potential to enrich lives.

ARAMAKI
You're kidnapping children! Ripping their brains and spinal cords out of their bodies!

OUELET
Yes! Instead of starving on a slice of mud somewhere, they will become dominant physical specimens - it's a blessing!

ARAMAKI
Ghosting suppresses identity, harvesting *destroys* it, Gilles! Who exactly is it that's getting these benefits?

OUELET
These are third world invisibles, they don't need identities...

CONTINUED:

He PUNCHES Ouelet again in the face.

OUELET
Goddamit, stop hitting me!

ARAMAKI
You've destroyed our work...corrupted it...

Ouelet speaks calmly, looking Aramaki in the eye.

OUELET
This is the bloody, beautiful evolution of the human species - and we are its instruments! Stop crying over details!

ARAMAKI
You've set our work back a generation...

OUELET
Nothing has been set back but my production schedule. Now - you and Section Six will kill this story with disinformation. I want stories out about Hanka landing UFO's, about Hanka stealing minerals from the earth's center - we will drown this leak in a sea of absurdity.

ARAMAKI
You actually think I'd help you cover this up?

OUELET
Yes. Because if I fall, you join me, and I will make sure your fall is fatal.

Security arrives. They PULL Aramaki off Ouelet.

OUELET
Put a kill team on The Major! She is a blood hacker! And you will terminate her command!

Security drags Aramaki out onto the sidewalk.

EXT. WATERFRONT - DAY

Aramaki is DUMPED on the STREET. He blinks his eyes and looks up. The sight makes his stomach drop.

Anya's BLENDER GUNS are pointed at his FACE. Her voice trembles with rage.

CONTINUED:

ANYA
Good news. I found the scum that killed my family.

Her GUN BARRELS DEPLOY, inches from Aramaki's face.

ARAMAKI
Anya...you can't...

ANYA
I can. I have "extrajudicial capacities". Judgement and sentencing all in one place. That was the concept, wasn't it Zeiusho?

ARAMAKI
I didn't know about Gilles's abuse of the process. You must believe me!

Her eyes are imploring.

ANYA
You killed my *memories*.

ARAMAKI
I believed I was giving you a better life.

Anya SMACKS Aramaki in the face.

ANYA
Does it look better, Zeiusho? Does it?

ARAMAKI
Wait, please, just a moment...

ANYA
I'm done waiting.

The Blender Guns laser the middle of Aramaki's forehead. Anya prepares to FIRE.

BATOU
That ain't the way, Major.

In a FLASH Anya directs one BLENDER GUN in BATOU'S direction.

He stands, rifle aimed at Anya, accompanied by an SFPD S.W.A.T. Team. Ten team members take aim at Anya under cover of their van and a SLIP AWNING.

The two friends stare each other down.

BATOU
Anya, you gotta stand down.

CONTINUED: (2)

ANYA
Can't do that.

BATOU
If Aramaki's guilty, he'll pay a price. But I'm not letting you swing on a murder charge.

ANYA
Do you know about Hanka?

Batou is sober.

BATOU
The facility in Monterey. I know. We're going to deal with that but we gotta restore order first!

She is quiet for a moment.

ANYA
Monterey?

The information hits Anya like a punch in the gut.

ANYA
Oh my God. *Arrow Academy*...

She SPINS and DROPS. Batou DOESN'T FIRE.

BATOU
Hold your fire!

Anya SPURT-FIRES her GUNS at the MESH AWNING above Batou and the S.W.A.T. Team. It DROPS DOWN, entangling Batou and the police officers...

BATOU
(under the awning)
Dammit, Anya!

In the confusion, Anya RUNS toward the S.W.A.T. HYCOP parked on the street beside them.

INT. HYCOP - THE PACIFIC COAST - DUSK

High above the coast, Anya FLIES her stolen Hycop along the northern coast. She spots Arrow Academy on her cockpit nav and begins to lower her altitude.

Then beside her she sees ANOTHER POLICE HYCOP.

GOOSE flies this HyCop. BATOU sits beside him. And a reconstructed REGIS sits in the HyCop's back seat.

Batou makes eye contact with Anya. Taps his com.

CONTINUED:

ANYA
(into her com)
Are you going to make me shoot you down?!

BATOU
(into his com)
Stop bein' so goddam theatrical!

ANYA
I'm not turning around!

Goose maneuvers the HyCops closer together.

BATOU
I ain't askin' you to turn around. I'm askin' if you want your team backing you up!

Goose, Batou and Regis nod toward Anya.

They're with her.

EXT. PACIFIC COAST HIGHWAY - DUSK

Speeding along while facing backwards in his SDV sports car, OUELET STREAM-MESSAGES with Senator Marks.

SENATOR LILLIAN MARKS
(on the stream)
These N-4 riots, the killings, sentiment is rapidly moving away from this Enhancement Bill and there's only so much I can do about it!

OUELET
All the more important that the vote happens tonight. If you want my help in Texas next year then we cannot lose this window!

Ouelet ENDS his CALL with the Senator to MESSAGE his second in command ADRIANE (30's, calm and efficient).

OUELET
(to Adriane)
I don't give a shit who shows up, I don't care who you have to shoot, you *secure that facility*! I'm on my way...

INT. "ARROW ACADEMY" - DUSK

PORTIA plays with her gown in a sterile medical waiting room. A PHYSIOLOGIST measures her height. Weight. Cranial Size. Length of Fingers. Blood Viscosity. Typing it all into a digital folder.

CONTINUED:

THE DOOR OPENS

The Friendly Counselor steps into the medical waiting room. He SMILES at Portia.

FRIENDLY COUNSELOR
Good news, Porsh. You're finally gonna get your dex chip!

Portia CLAPS with delight.

PORTIA
With jump-rope mod?

FRIENDLY COUNSELOR
You'll be double-dutching it this time tomorrow.

He offers his HAND. Portia takes it, happily following the Friendly Counselor down the hall.

INT. ARROW ACADEMY - DUSK

Walking past a POOL where children swim, the Friendly Counselor walks Portia into a WOMEN'S LOCKER ROOM. Looking around, he presses a numerical combination and...

...a WALL of LOCKERS opens to reveal a hidden FREIGHT ELEVATOR.

Armed GUNMEN guard the elevator. The Counselor submits to an IRIS SCAN. The Guards allow he and Portia to enter the elevator. The doors OPEN.

Twenty other CHILDREN already stand inside the elevator.

The kids chatter happily about different desired chips, what they're getting, what their friends are getting. The wall of lockers CLOSES back in place.

A flicker of ANXIETY on Portia's face. The elevator starts to DESCEND.

INT. ARROW ACADEMY - NIGHT

Anya and Section Six stride through the student quad. Batou flashes his C-OPS HOLOGRAPHIC BADGE.

CARR (30's, bald) - an H.P.I. publicist - accompanied by the school's HEADMASTER (50's, feminine) strenuously object to their search.

CARR
...the criminalization of charitable work! And you will not step another foot into this facility without a signed warrant!

INT. UNDERGROUND CORRIDOR - NIGHT

The Friendly Counselor walks Portia down a cement corridor. Portia looks around. At the end of the corridor is a set of AUTOMATIC DOORS.

INT. SHELLING FACILITY - NIGHT

Behind the doors are more Armed Gunmen. These Gunmen wear SURGICAL MASKS and BLUE BOOTIES on their feet.

Behind them is a holding area inside a levelled ATRIUM. An ARCADE stands here, similar to a play area in a hospital. Lower Levels contain more closed rooms marked ROOM 1, 2, etc.

The Friendly Counselor SWEATS. Tired or nervous or both.

FRIENDLY COUNSELOR
You'll be up soon. Want some popcorn?

PORTIA
I thought I wasn't supposed to eat before a surgery?

FRIENDLY COUNSELOR
Nah, it's okay. It's fine.

Portia accepts a BAG of POPCORN and a SODA. She munches and drinks. The other children play video games.

Portia peers down from the balcony and sees a GURNEY - containing an unconscious TEEN GIRL on an IV DRIP - being wheeled into a SHELLING ROOM.

PORTIA
Does it hurt?

FRIENDLY COUNSELOR
You won't feel a thing.

Portia troubles over the unconscious girl.

EXT. ARROW ACADEMY - PRIVATE DRIVEWAY - NIGHT

Gilles Ouelet's VEHICLE drives down a dirt road into an underground garage hidden in a dense, wooded area on the property. The door closes behind him.

As the car is parked, the HYDRAULIC FLOOR lowers it into a shaft that extends down to lower levels.

INT. ARROW ACADEMY - NIGHT

A S.F.P.D. Captain argues with Batou and Carr (Hanka's publicist) in a luxurious EXERCISE CENTER.

CONTINUED:

BATOU
(to the SFPD captain)
I don't care if you haven't found anything, keep looking!

S.F.P.D. CAPTAIN
I don't have the authority to search this place without a warrant!

BATOU
Well, I do!

S.F.P.D. CAPTAIN
I got more important shit to take care of right now, if you haven't noticed!

The S.F.P.D. Captain CALLS OFF his men. Carr follows the Captain, badgering him about Batou.

CARR
This person is trespassing, please remove him!

The Captain ignores Carr.

INT. SPECIAL PROJECTS AREA - NIGHT

Traversing a bridge walkway below the shelling facility, Gilles Ouelet punches a code allowing him into a private bio-mimetics station.

The station producing the successor system to the N-4 Bots: the N-5's.

INT. LOCKER ROOM - NIGHT

Anya walks into the GYMNASIUM. Her hyper-sensitive HEARING picks up an AURAL HUM emanating from underground.

Moving toward the lockers, the hum gets LOUDER as she moves through the bathroom into the locker area.

INT. SPECIAL PROJECTS AREA - NIGHT

Ouelet MONITORS Anya as she walks through the locker room. He stands before an array of screens and speaks into his com.

IN THE N-5 LABORATORY

On the floor of the warehouse-sized studio behind Ouelet stands his IVORY GUARD.

CONTINUED:

A hundred N-5 SOLDIERS, ash-armored and perfectly still. Like the Terra Cotta warriors in the caves of Xian, these N-5 shelled bots stand in miniature - each only four feet tall.

They are expressionless child warriors, harvested and built out as Ouelet's private, Praetorian Guard.

ON THE MONITOR: Anya now stands squarely in front of the locker wall hiding the elevator.

OUELET
Corridor 9, please.

In unified lockstep, the IVORY GUARD soldiers trot out the doors of the Special Projects Area...

INT. LOCKER ROOM - NIGHT

Anya's PUPILS WIDEN as the wall DROPS.

A dozen human ARMED GUNMEN OPEN FIRE on her. Anya DIVES behind a wall of lockers as the weapons SHRED the metal containers.

EXT. QUAD - NIGHT

BATOU and GOOSE respond to the sound of gunfire as Counselors guide frightened children back to their dormitories.

INT. SHELLING FACILITY - NIGHT

The Friendly Counselor plays a video game beside a bank of MESSAGES indicating whether a prep room is "occupied" or "vacant". All are currently "occupied".

Portia holds her empty bag of popcorn, now quite worried. She walks up to the counselor.

PORTIA
I don't want the dex chip.

The Counselor keeps his attention on the video game.

FRIENDLY COUNSELOR
Everybody gets a dex chip. You want to be a good jump-roper don't you?

Portia says nothing.

FRIENDLY COUNSELOR
Why don't you sit down and I'll get you another soda?

CONTINUED:

PORTIA
No!

Portia THROWS her popcorn bag at the Counselor just as a VACANT light appears on the message bank.

The Counselor GRABS Portia by the arm and FORCIBLY PULLS her toward the ramp down to the SHELLING ROOMS.

GUNFIRE can be heard in the distance.

INT. LOCKER ROOM/ FREIGHT ELEVATOR - NIGHT

Batou, Goose and Anya create a TRIANGULATING CROSSFIRE around the smoking opening to the freight elevator. The embattled Hanka Gunmen continue FIRING - but their position is weak.

BLENDER-BLASTING the last of the GUNMEN, Anya races onto the elevator, the team following...

INT. SPECIAL PROJECTS AREA - NIGHT

Ouelet watches his screens - agitated - as Section Six exits the Freight Elevator and rushes down the CEMENT CORRIDOR toward the Shelling Rooms.

A HOLOGRAPHIC C-SPAN plays in the background. Senators wander the chamber during a recess.

SENATOR LILLIAN MARKS
(on the holograph)
Mr. President, I rise in support of the Universal Enhancement Resolution...

Ouelet manipulates a holo-screen titled: IVORY GUARD...

INT. PREP ROOM - NIGHT

Portia WHIMPERS as she's strapped to a GURNEY. The Friendly Counselor musters a half-hearted goodbye.

FRIENDLY COUNSELOR
We'll see you, kid.

He leaves as a BLOCK-FACED ORDERLY gives Portia an INJECTION. She begins to lose consciousness.

The Orderly wheels Portia's gurney down the hall toward Shelling Room Number Nine.

INT. CEMENT CORRIDOR - NIGHT

Anya and the team run toward the doors on the far side. Goose glances behind them.

CONTINUED:

GOOSE
Guys! Very urgent situation!

Anya turns around.

The IVORY GUARD SOLDIERS exit the elevator shaft. They move in unison, trotting together down the corridor.

They DEPLOY a shimmering field of MICROWAVE RAYS as a frontal assault. The pain hits Togusa and Batou like a sledgehammer.

Batou struggles to fire his GRENADE-LAUNCHING PISTOL into the FLOOR between them and the cyborg army.

The grenades blow a GAPING HOLE in the floor of the tunnel, exposing the cavernous empty space beneath.

The Ivory Guardsmen LINK LIMBS and create a BRIDGE out of their own BODIES. Attaching and detaching like Lego parts, they climb over each other to cross the chasm.

BATOU
Jesus.

Regis throws open the doors leading to the treatment rooms. Batou aims his Grenade Pistol at the first wave of Ivory Guardsmen.

ANYA
Don't shoot! They're alive!

BATOU
So am I and I want to stay that way!

ANYA
Use Trank gas!

Anya ROLLS a canister of TRANQUILIZING GAS down the corridor.

Nano-Derm MASKS slide over the Guardsmen's noses and mouths. <u>They keep coming</u>.

Section Six rushes into the holding room, SLAMMING the large metal doors behind them.

INT. SHELLING FACILITY - HOLDING ROOM - NIGHT

Rushing inside, Regis and Goose shepherd dozens of CHILDREN down the RAMP toward the Shelling Rooms. Batou and Anya BARRICADE the heavy doors behind them.

BATOU
Go on!

Anya runs toward the opposite ramp while Batou points his Grenade Pistol at WOOD BEAMS above the chamber. KRAK!

CONTINUED:

He SPLINTERS the beams which CRASH down to the holding room floor.

His robotic arms STRAINING with the weight, Batou PULLS the massive beam forward, wedging it against the DOORS.

A POUNDING begins from outside. Boom. BOOM. *BOOM*! Batou watches the trembling doors, hoping they hold.

INT. SHELLING FACILITY - NIGHT

Across the balcony, Anya spies PORTIA'S GURNEY being wheeled around a corner to a SHELLING ROOM.

ANYA
No!!

Anya LEAPS across the atrium. Landing inches shy from the other side, she grasps a fistful of rock...barely scraping up the side of the cavern to stand in the corridor closest to the shelling rooms.

INT. HOLDING ROOM - DAY

Batou faces the barricaded doors. SILENCE from outside. Batou looks around. Right. Left. Up.

Down.

From the DUCTS below the chamber, IVORY GUARDSMEN disjoint their limbs to SQUEEZE through the vents and rise pointing spider-thin LASERS at their targets.

BATOU
Aaahhh!

Three lasers have burned HOLES a dime in diameter through the flesh of his leg.

Batou KICKS at a Guardsmen who falls back into the shaft. From another duct two more climb through. Batou FIRES at another Guardsmen, blowing an ARM off its body. The armless Guardsmen keeps coming.

The miniature soldiers POUR IN from eight different ducts around the room, causing Batou to RETREAT WITH HONOR...

...RUNNING down the ramp toward the shelling rooms.

INT. CORRIDOR - NIGHT

Anya SPRINTS down the corridor. Her stomach drops as she recognizes the distinctive GRINDING HUM of the SHELLERS as they THRUM to life...

ANYA
Portia! Portia!

CONTINUED:

BLASTING her way into Shelling Room One, she SHOOTS the arm of the ORDERLY and SHUTS DOWN the SHELLER before a BROWN-HAIRED BOY is lowered in.

Shelling Room Two ...too late. A tall girl's shelling has already begun. Anya hustles back to the hallway.

INT. SPECIAL PROJECTS AREA - NIGHT

Gilles watches his Ivory Guardsmen swarm down the ramp - - some *spider-walking* up the walls and ceiling - in pursuit of Batou. Ouelet uses his fingers on the holo-screen to DIRECT and position the soldiers, driving them forward.

INT. CORRIDOR - NIGHT

Anya finds BATOU running for his life toward the shelling rooms at the corridor's end.

A hundred silvery warriors with the faces of children sprint behind him in the same eerie lockstep.

Anya PULLS Batou into Shelling Room Ten and SHUTS the door as the Guardsmen SMASH against the metal barricade.

She spots a last few shelling rooms across the atrium one level below. These last rooms are directly adjacent to the Special Projects Area from which Gilles directs his Ivory Guard.

EXT. ROOF - ARROW ACADEMY STUDENT CENTER - NIGHT

WIND blows the sleeves of an UNSEEN MAN who kneels on the roof. His hands open a miniature holo-screen...

INT. SHELLING ROOM TEN - NIGHT

Anya and Batou scramble to barricade the door. Regis and Goose huddle around the group of rescued children.

ANYA
Get in the server utility!

Regis and Goose guide the children into the server utility closet behind the shelling room.

ANYA
Is there an exit? Goose is there an exit!!

Goose shakes his head.

Batou stands buttressing the door. Again the POUNDING. Boom. Boom! *BOOM*! LASER PIN-HOLES appear in a hundred different spots. The door BUCKLES.

CONTINUED:

Anya and Regis join Batou to form an ALAMO-LIKE WALL in front of the server room.

Their GUNS are RAISED at the collapsing door...

ANYA
Can you see them?

BATOU'S POV: ...outside the doors the Ivory Guardsmen TRANSFORM. Their legs EXTEND, making them twice as tall, and insect-like ARMS deploy from their shoulder blades, protruding like multiple scorpion stingers...

BATOU
You don't want to know...

IN THE SERVER UTILITY

The children HUDDLE TOGETHER. Goose SWEATS.

The SHELLING ROOM DOOR BLASTS off its HINGES.

The Guardsmen hurtle into the room - then SLOW. With predatory deliberation they creep forward. Their armor-puncturing stingers STAB out towards Anya and Batou.

Batou and Anya BACK UP close to the server utility room. SCREAMS from the children inside.

The Guardsmen STAB Anya and Batou, PUNCTURING their armor. Blue viscous liquid pours out of wounds in Anya's limbs...

Anya looks back at the children and sees...

AIDAN and RACHEL standing among them. The children stare at her...

...as a LOOMING GUARDSMAN raises two stingers above Anya's NECK!

EXT. ROOF - ARROW ACADEMY STUDENT CENTER - NIGHT

The Unseen Man types a last swath of code into a screen and hits RETURN...

INT. SHELLING ROOM TEN - NIGHT

The Ivory Guardsman suddenly FALLS OVER as if it were a LIGHTBULB and someone had switched the lights off.

ALL the silvery cyborgs FREEZE, some of them poised to strike, their young faces frozen in war-like countenance.

The participants are stunned into silence. Anya SITS UP.

ANYA
Portia...

CONTINUED:

Leaping to her feet, Anya RUNS past the frozen Guardsmen down to the lower level...

INT. SPECIAL PROJECTS AREA - NIGHT

An immensely frustrated Gilles Ouelet CURSES at his frozen screens and runs for the lab doors. Ouelet exits into the atrium area.

He sees Anya racing down the corridor toward him. Kneeling beside a frozen guardsmen, Ouelet uses a hand laser to CUT LOOSE one of its STINGERS.

Armed with the spear-like stinger, Gilles stumbles toward the last of the shelling rooms. He enters shelling room eleven...

INT. SHELLING ROOM ELEVEN - NIGHT

SMASHING into the room behind him is Anya. The shelling room is SILENT. Two casket-sized integuments hum in the center of the room. Anya SCANS the heat signatures of the room.

OUELET
Aaaahhhh!

Ouelet LEAPS from behind a server utility with the stinger. Anya SWIPES it from his hand and deploys her BLENDER GUNS. She holds Ouelet fast against the integument.

OUELET
No, no! Don't fire!

ANYA
Why not? *Why not?*

Ouelet's facade drops for a moment.

OUELET
I want to see the future.

She stares at him.

Then, Anya SHOVES Ouelet, screaming, into the amniotic fluid of the sheller. She closes the COCOON and TURNS ON the machine.

A terrified Ouelet slams on the enclosure's window. Anya meets his panicked eyes.

ANYA
How does "the future" look?

A PINKISH EXPLOSION inside the sheller as Ouelet's flesh sloughs off his body. Batou peeks his head in.

CONTINUED:

BATOU
Anya! She's in room nine!

INT. SHELLING ROOM NINE - NIGHT

Anya rushes into the last remaining Shelling Room.

Portia's SODA CUP lies crumpled on the floor.

BACK-HANDING the Block-Faced Orderly across the room, Anya rushes up to the integument...

...only to see a PINKISH CLOUD through the small viewing window atop the sheller.

ANYA
No!

Anya looks at the SCREEN RENDERING of what's happening inside the sheller. The line renderings are clear:

Portia's brain and spinal cord have been removed and are now being flash-frozen.

Anya SLUMPS next to Portia's sheller. She touches the window.

ANYA
Portia.

Anya KISSES the side of the Sheller. She then rises and checks its settings - but a BURN BLAST has disabled the metric screens.

Anya forces herself to her feet and rushes out to the corridor...

INT. QUAD - DAY

Carr the Publicist stands open-mouthed as S.F.P.D. - now led by Aramaki - storms back up the steps of the building, warrant in hand.

Aramaki sees ANYA - beat up, her circuitry exposed - walking onto the Quad. Her eyes are far away.

ARAMAKI
Anya...

ANYA
I need you. Come... fast!

Anya pulls Aramaki along the corridor as Batou speaks to the S.F.P.D. Captain.

CONTINUED:

BATOU
We need a giant forensics team out here. You've never seen anything like this...

INT. SHELLING ROOM NINE - DAY

Anya brings Aramaki into the room where Portia is being shelled.

Understanding, he walks up to the integuments. His practiced hand touches the machine's display panel. He gets the metric screens up and working.

ANYA
Make her right. You owe me that.

Aramaki tries to explain why this is impossible, but Anya's eyes are unyielding. Aramaki furrows his brow.

EXT. CYBER SECURITY AGENCY ("C-OPS")- SUNRISE

A HYCOP floats over the C-OPS compound.

As it touches down on a helipad, MILITARY PARAMEDICS rush out of the building to meet it.

INT. C-OPS - CLEAN ROOM - DAY

Aramaki washes and preps as his team places Portia's sheller beside a second integument. ANYA is among them.

ARAMAKI
The wetware sealant used in N-4 harvest prep has left hundreds of lesions on her frontal lobes...

ANYA
How do you remove them?

ARAMAKI
By hand.

He sits before a monitor. There, he gesture-controls NANO-BOTS which surround Portia's exposed brain stem...

ARAMAKI
This is likely to fail, Anya.

Anya watches as the spidery cursor finds the first lesioned area and gently SCRUBS...

HOURS LATER

A bead of sweat rolls down Aramaki's forehead. He completes the lobe-resurfacing and begins assembly.

CONTINUED:

HOLOGRAPHIC SCREEN

Portia's new POLYMER SKELETON magnetically assembles itself inside the second sheller. As each tiny bone CLICKS into places, we see Anya's reflection in the sheller window.

INT. OPERATING ROOM - DAY

Anya and Aramaki watch Portia's sheller as micron-thin fiber-optic nerve sheaths attach the girl's nervous system to her new body.

ARAMAKI
The accomplishment here is that she's alive. Don't expect much more.

INT. C-OPS - SPECIAL SITE - DAY

Bright PAIN greets Portia to consciousness.

The girl's HAIR is now cropped and short. Her skin has an odd porcelain glean. An aqua light emanates from inside her head.

Portia's eyes move erratically. She sees ANYA and KODIAK at her bedside - but can't seem to register who they are.

KODIAK
Hey, sweetheart.

ANYA
Portia?

Portia opens her MOUTH, trying to make a SOUND.

ANYA
Don't struggle, honey. It breathes for you.

Her eyes blink - but see nothing.

KODIAK
She ain't right. She ain't right!

ANYA
C'mon, Portia. Talk to me.

The frightened eyes continue to FLUTTER. Kodiak sits, despairing.

KODIAK
It ain't her.

ANYA
You got your "dex chip", Portia.

CONTINUED:

Her neck muscles SEIZE with some heroic effort...

PORTIA
With jump-rope mods?

Anya SMILES. Kodiak leaps from his chair.

ANYA
Like you wouldn't believe.

INT. KINETIC MOVEMENT WORKROOM - DAY

A physical training facility. Anya stands focussed.

ANYA
Remember, thought leads - body follows. Okay?

PORTIA nods. She looks at her FOOT.

ANYA
Don't look at your foot!

Portia closes her eyes. She is suddenly RUNNING - a perfect, graceful stride - directly into Anya's ARMS.

Anya holds Portia close. As their eyes meet, STREAMS of INFORMATION course out from one system to another. Portia silently communicates something to Anya.

ANYA
Of *course* I'm proud of you.

Kodiak SMILES in the corner of the room, watching.

INT. ANYA'S DORMITORY BARRACKS - DAY

Together, Anya and Portia page through the FAMILY ALBUMS of her fictional family. Portia points out CONRAD.

PORTIA
Who was that?

ANYA
That...was my father.

PORTIA
What about your Mom?

Anya thinks about this.

INT. BIO-MIMETICS LAB - DAY

Batou stands with Anya beside a laboratory entrance.

CONTINUED:

BATOU
You sure about this?

Anya nods. Batou then walks off to give Anya privacy as she enters the lab.

A BALD FIGURE in a unisex garment sits on a stool. Anya approaches, and the Figure looks up.

It's Sandy.

Sandy's prosthetic body now openly reflects her status as a refurbished N-4 Bot. Sandy stares at Anya.

SANDY
I'm...I'm so happy to see you.

Anya sits beside her.

ANYA
You were programmed to feel that way.

SANDY
I know...

Sandy's eyes sparkle with emotion.

SANDY
But my *God*, it still burns up my heart...

Anya looks at Sandy. She moves closer.

Anya puts her ARMS around Sandy, giving her a cautious embrace.

Mother and daughter sit together, rocking gently.

INT. DETENTION UNIT - C-OPS BASE

Aramaki is dressed in a jumpsuit. He sits in a laser-cage cell. Aramaki turns on a NEWS FEED.

JULIE
(above his head)
"Hand of God" has stopped its attacks on tech hubs in the U.S. An unidentified C-OPS team facilitated the end of N-4 Bot attacks with the shutdown of H.P.I.'s illegal shelling facility in Monterey. Claiming to be "validated" by the raid, the terrorist group declared a temporary cease-fire. The "shelled" young people were transferred to a secret C-OPS base on the West Coast.
(MORE)

CONTINUED:

JULIE (CONT'D)
There, a congressionally appointed team of scientists will attempt to coax back “origin memories” which will help determine where and how to repatriate the victims.

Through a ONE-WAY WINDOW, Aramaki observes several former N-4 Bots undergoing therapeutic recoding. A C-OPS software designer runs TESTS on one young woman.

The young woman - her prosthetic body now repaired - is SOL. She holds up FINGERS, answering simple questions...

JULIE
(above his head)
With the scandal surrounding the death of Gilles Ouelet, details continue to surface about his attempts to manipulate Senate Bill 192839, the Universal Enhancement Initiative, which has been temporarily shelved. After an outcry, ethicists are working with lawmakers to form a broader approach to protect the rights of “low bio-matter” individuals and perhaps even, certain classes of A.I. Robots...

A KNOCK on Aramaki’s cell door.

EXT. PICNIC TABLE - C-OPS DETENTION CENTER - DAY

Sitting in front of a plain sandwich, Aramaki considers his response to Anya’s question.

ARAMAKI
Einstein once said: “If we knew in advance the consequences of our investigations, we wouldn’t call the process ‘science’”...

Anya says nothing.

ARAMAKI
You were an unwanted child who had been horrifically injured. I gave you a new physical form. I wanted you to live, Anya.

He smiles at a memory.

ARAMAKI
You ate grapefruit in the mornings at my kitchen table. You’ve been... like a daughter to me.

Anya watches Portia across the field in a PHYSICAL TRAINING course led by BATOU and other C-OPS Special Force Instructors.

CONTINUED:

ARAMAKI
I'm going to be imprisoned here for a long time. I accept that. I will do my best to make right...what has gone wrong.

He looks at her.

ARAMAKI
But you must stay with Section Six, Anya.

Anya doesn't meet his gaze.

ARAMAKI
The blood hackers are still a threat.

ANYA
So am I.

ARAMAKI
To whom?

She considers.

ANYA
I haven't decided yet.

Aramaki takes a bite of his sandwich.

EXT. CYBER SECURITY UNIT - "C-OPS" - DAY

By the stream, Anya, Sandy and Portia walk. Portia uses her new LEGS to LEAP fifteen feet in the air and grab purple leaves off the trees. Sandy and Anya point out different plants on the bank.

PAZU plays on a STREAM hovering near them.

PAZU
Is "I" my name? A record of my experiences? Is "I" my loved ones?

INT. C-OPS CRYOGENICS LAB - DAY

A C-OPS CORPORAL, whistling, carries a metal-encased cryogenic crate into a lofty FREEZER. He finds a ladder and places the crate on a top shelf. Leaving it there, he lowers himself back to the ground and leaves the freezer.

A LABEL identifies the jellyfish-like contents of the crate: **"OUELET".**

INT. DORMITORY - NIGHT

A HIGH PITCH in her inner ear awakens Anya from sleep. She rises from her military cot. Portia sleeps in the bunk above her. A MESSAGE in her vision field.

"**Section Six HQ. One hour. It's time.**"

Anya considers.

EXT. SECTION SIX HQ - ROOF - NIGHT

Anya stands on the LEDGE of the tall building, overlooking the city. She gazes out at the New Golden Gate Bridge, now completed.

ANYA
You hacked Ouelet's Ivory Guard. You saved us.

LAUGHING MAN
Yes.

LAUGHING MAN stands on the roof. He munches a handful of nuts.

LAUGHING MAN
But we're not finished, Anya. You share my goals. I know you do.

Anya says nothing.

LAUGHING MAN
There's no suitable apology for what's been done to us.

ANYA
What's the next target? Megatech, in Brussels? Or the F.R.A. Headquarters in Washington?

LAUGHING MAN
Now you just sound like a spy.

Anya's face softens as she looks at her brother.

And he realizes that she really isn't coming with him. An ancient part of him is profoundly angered and disappointed.

LAUGHING MAN
If you raise a sword against me? I will strike you down, Anya.

ANYA
We'll see.

Laughing Man's face CRUMPLES in sadness.

CONTINUED:

LAUGHING MAN
I’m your family. You know?

Her eyes are calm.

ANYA
And you always will be.

She FALLS BACKWARD off the ledge of the building.

As Laughing Man peers over the side of the skyscraper, Anya arcs into a GRACEFUL DIVE through a fog bank.

PAZU
(V.O.)
You will find that “I” is like a piece of ice in a glass of warm water. As the ice of identity melts, “I” will return to the water of pure consciousness from whence it came.

Somewhere beyond the mist, The Major takes quiet flight toward parts unknown.

FADE TO BLACK: